

MUSIC - UNIVERSITY OF TORONTO



3 1761 03410 3572

MT  
262  
B88

MUSI





Digitized by the Internet Archive  
in 2010 with funding from  
University of Toronto



(  
m  
)

Dedicated to  
**Anton Witek**



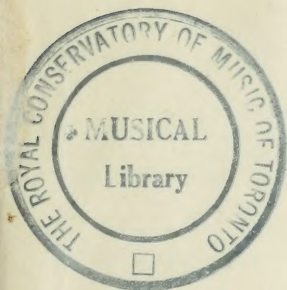


~~ADMIT~~ ~~782.45~~  
~~B9932 no~~ ~~B999~~

# HOW TO MASTER THE VIOLIN

A PRACTICAL GUIDE FOR  
STUDENTS AND TEACHERS

BY  
PAVEL L. BYTOVETZSKI



\$1.25

497780

29. 9. 49

BOSTON  
OLIVER DITSON COMPANY  
NEW YORK CHICAGO  
CHAS. H. DITSON & CO. LYON & HEALY  
MADE IN U. S. A.

*Copyright, MCMXVII*  
BY OLIVER DITSON COMPANY

---

*International Copyright Secured*

MT  
262  
B88



# CONTENTS

## *Chapter I* THE LEFT HAND

SPECIFIC RULES FOR HOLDING THE VIOLIN — COMMON FAULTS OF LEFT HAND ATTITUDE — DON'TS .....	1
--	---

## *Chapter II* HOW TO SUPPORT THE VIOLIN WHEN SHIFTING

RULE FOR SUPPORTING THE VIOLIN — ADAPTATION TO THE INDIVIDUAL.....	12
--	----

## *Chapter III* SHIFTING AND GLIDING

THE DISTINCTION BETWEEN THE SHIFT AND THE GLIDE — RULES FOR SHIFTING AND GLIDING .....	17
--	----

## *Chapter IV* THE ACTION OF THE FINGERS

RULE FOR THE RELEASE OF STOPPINGS — BENEFITS OF A FULL UNDERSTANDING OF THIS RULE — FIVE ESSENTIALS.....	33
--	----

## *Chapter V* SCHOOLS OF BOWINGS

THE GERMAN AND FRENCH SCHOOLS — THE BELGIAN SCHOOL.....	44
---	----

## *Chapter VI* HOLDING AND DRAWING OF THE BOW

RULES FOR HOLDING AND DRAWING THE BOW.....	48
--	----

## *Chapter VII* COMPREHENSIVE VIEW OF BOWINGS

THE LEGATO, STACCATO, SPRINGING STROKES — HAND STROKE — FORE-ARM STROKE — UPPER-ARM STROKE — FULL STROKE — RULES FOR PRACTICING THE VARIOUS BOWINGS.....	56
--	----

## *Chapter VIII* AIDS TO TRUE INTONATION

REGARDING THE EAR — SENSE OF TRUE PITCH — STUDY OF INTERVALS.....	71
---	----

## *Chapter IX* THE VIBRATO

WHEN TO BEGIN AND HOW TO PRACTICE THE VIBRATO — DEGREE OF VIBRATO — NEEDFUL CAUTIONS .....	77
--	----

## *Chapter X* THE ART OF PRACTICING

CHOICE OF PRACTICE MATERIAL — SIGHT READING — PRACTICE OF DAILY TECHNICS, STUDIES AND PIECES — ORDER AND AMOUNT OF THE DAILY PRACTICE.....	82
--	----

## *Chapter XI* TONE PRODUCTION

THE GENERAL CHARACTERISTIC OF ALL GOOD TONE — INTERPRETATION.....	89
---	----

## *Chapter XII* THE PRECISE FUNCTION OF THE KREUTZER ÉTUDES

GENERAL DISCUSSION .....	96
--------------------------	----

## *Appendix* LISTS OF CLASSIFIED MATERIAL FOR SPECIFIC TECHNICAL USES



## PREFACE

---

The teachings in this book are concentrated upon one main purpose: — that of presenting definitely the most *direct* paths to those acquirements coveted by every earnest student of the violin.

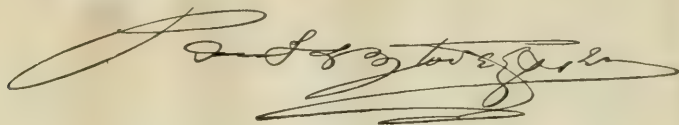
The guidance here afforded consists of explanations, specific rules, musical examples and numerous photographic illustrations. Thus the daily needs of the student, and of the more advanced player as well, are taken up in a series of independent chapters, each dealing with one important department of violin technic and providing means for conquering the difficulties usually met in that department.

Great care has been taken to make all statements as clear as possible for the average student. The less experienced player will find stated here the fundamentals which he needs; and the more proficient violinist will not resent the presence of this groundwork beneath the more advanced stages of advice offered for *his* profit.

The photographic illustrations will reinforce the instructions given, by affording visible standards and models by which the player may criticise his own attitudes and habits of action.

Good violin playing is by no means a recent invention — it has been, and is, good the world over: but the *methods* of attaining this end admit of constant improvements. A new treatise like this one should justify its existence by bringing forward such betterments in instructive procedure as experi-

ence has brought to light. This book will not be found lacking in this direction: the many restatements of accepted principles, and the provision of *new means* herein offered for accomplishing desirable results have all undergone thorough tests and their effectualness has been proved.

A handwritten signature in dark ink, likely of Andrew D. Rogers, featuring a large, sweeping initial 'A' followed by a cursive name and a horizontal flourish at the end.

# HOW TO MASTER THE VIOLIN

---

## CHAPTER I

### THE LEFT HAND.

It easily happens, even with well-instructed violin students, that they have at no time considered *in complete survey*, the rules governing the best manner of holding the instrument. The directions on this point, given at the first lessons, are likely to have been combined with much else that is new to the pupil and only fragmentarily recurred to afterward. The teacher may, indeed, have done his part within the limits set by weekly lessons; but that every student has fixed in *his* mind a clear and definite statement of this whole matter, may well be doubted.

The more advanced student, therefore, as well as the novice, will find benefit and technical strengthening in reviewing, as a *whole*, the details of the most thoroughly favorable manner of holding the violin. His more mature self-criticism on these points will bring valuable results.

This particular subject is one upon which the best traditions agree, so that the advantage sought in this presentation of it is solely the desirable one of clear and unmistakable statement, including also the further gain of completeness, freed from lengthiness or vagueness by the numerous photographic illus-



trations: the latter take the place (and more effectively) of elaborate descriptions.

The student of this book must not content himself with a *theoretical* understanding of the rules, but should make full use of the safeguard afforded by the illustrations; for the student, unaided, is seldom able to divide his attention equally between:

- (1) the comprehension of details new to him;
- (2) the execution of the directions;
- (3) self-criticism as to whether or not he is following the instructions accurately.

The slight unconscious variation which the action often undergoes at the hands of the pupil is most likely to be the very thing which prevents the carrying out successfully of the action as a whole.

In order to profit to the utmost by the photographic illustrations, remarks and rules, throughout the book, faithful adherence to the following directions is advised:

### DIRECTIONS

The pupil should scrutinize each photographic illustration in all its details; study the precise meaning of the rules and remarks; compare observantly his own position, and stages of action, as reported by a mirror; stand at such an angle to the mirror that the reflection, as he sees it, will correspond to the illustration.

In comparing the individual hand with the illustrations, it should be remembered that although hands vary in their pro-



portions, the principles governing attitude are alike for all; only the appearance changes slightly.

Considering now the illustrations relating to the left hand: in the case of a large hand the fingers and thumb will appear a little higher above the finger-board, and the space between the forefinger and thumb deeper; in the case of a small hand the general appearance will be the reverse in these respects. The illustrations show a hand of medium size.

### THE CORRECT ATTITUDE OF THE LEFT HAND



ILLUSTRATION 1

Illustration 1 shows the correct manner of holding the violin in the first position as observed from in front of the player. Note how the hand is curved in order to place the fingers in a parallel line with the finger-board. Note, also, the vertical attitude of the end joint of each finger.



ILLUSTRATION 2

Illustration 2 shows the correct manner of holding the violin in the first position as observed from in back of the player. Note the position and the free, flexible attitude of the thumb and fingers.



ILLUSTRATION 3

Illustration 3 shows the correct manner of holding the violin in the first position as observed when facing the player. Notice the inward curve of the arm.

Notice also, in Illustrations 1, 2 and 3, the tilting of the instrument.

## GENERAL RULE FOR HOLDING THE VIOLIN

In order that the left hand in general may acquire strength, agility and freedom of action, it is of the utmost importance that the fingers, thumb and arm assume such a comfortable attitude (i. e. correct position) when holding the violin, as will leave each of these free to adapt itself to the others, and enable all to work harmoniously as one whole. The following rules, therefore, with the aid of Illustrations 1, 2 and 3, will, if carefully observed, bring about the desired result.

## RULES FOR HOLDING THE VIOLIN

I. Place the neck of the violin between the thumb and forefinger of the left hand, so that the left side of the violin's neck will touch the thumb at the first joint, and the right side of the violin's neck will touch the palm at the knuckle of the forefinger. There will thus appear an empty space between the under part of the violin's neck and the flesh in the hollow between the thumb and forefinger. This is necessary in order to avoid the following two impediments: first, if the neck of the violin descended so as to touch the flesh at this point, the fingers held in their vertical attitude would be too far removed from the strings: second, the hand would lose much of its freedom in shifting, through the slight adhesion of the skin to the neck of the violin.

II. Let the thumb lean backward as shown in Illustration 2; it will thus always be ready for a shift to a higher position. In the latter case especially, its location is nearer the nut than that of the first finger. Furthermore, that position for the thumb is

the most convenient and natural. It leaves the fingers free for action, and avoids all stiffness and the cramped feeling which any other attitude of the thumb is sure to cause.

III. The right side of the violin's neck should be held by the palm (at the knuckle) at such a distance from the nut that when the first finger descends upon the string it will fall at a distance of a whole-tone from the open string. The half-tone from the open string should be reached by extending the finger backward; otherwise, extension will be all in one direction, instead of taking place from a center; upward for sharps and downward for flats.

IV. Place the fingers in a parallel line with the finger-board, as shown in Illustrations 1, 2 and 3; thus the fingers will always be ready to descend upon the strings.

V. Raise the fingers in a straight upward line so that they will always remain over their respective places.

VI. Curve the arm well inward so that the fingers will reach the lower strings and the hand will not be hindered, in shifting, by striking against the instrument.

This set of rules, like those in other chapters, will sooner become a part of the player's daily custom if each rule is taken up *separately* for study and careful observation, and the mirror frequently consulted. Each detail will thus establish itself, and the carrying out of the rules simultaneously will be entirely within the bounds of possibility for any conscientious student.

## COMMON FAULTS OF LEFT-HAND ATTITUDE

Illustrations 4, 5, 6, 7, 8 and 9, show common faults of position, which are easily acquired by careless pupils.



ILLUSTRATION 4

The fault represented by Illustration 4 is that the wrist is in the third position while the fingers are in the first position.



ILLUSTRATION 5

The fault represented by Illustration 5 is that the fingers are curved at a right angle to the finger-board.





ILLUSTRATION 6

The fault represented by Illustration 6 is that the wrist is curved backward to an exaggerated degree.



ILLUSTRATION 7

The fault represented by Illustration 7 is that the little finger is allowed to descend below the finger-board.





ILLUSTRATION 8

The fault represented by Illustration 8 is that the thumb is in a higher position than the rest of the hand.



ILLUSTRATION 9

The fault represented by Illustration 9 is that the arm is curved outward, instead of inward.

## DON'TS

## WITH RELATION TO HOLDING THE VIOLIN

I. Don't hold your hand as shown in Illustration 4, as the fingers are thus thrown backward and cannot reach their proper places on the strings; this causes false intonation, and also, the hand to strike against the violin when shifting in the upward direction.

II. Don't hold your hand as shown in Illustration 5; such a position of the fingers, withdrawn sidewise from the strings, would occasion unnecessary movement, effort and delay in bringing the 2nd, 3rd and 4th fingers to their playing position.

III. Don't hold your hand as shown in Illustration 6, for the hand will then be cramped, finger action stiff and the downward reach (to flats) very difficult.

Compare this illustration with No. 1, which is the correct one.

IV. Don't grip the violin too tightly, for this will cause stiffness of the hand and tire it quickly. It will also make shifting difficult, as in that case even the light grasp must be abandoned and reliance for support placed wholly upon the jaw and shoulder. This will be dealt with more completely in Chapter II ("How to Support the Violin when Shifting").

V. Don't let your little finger descend below the finger-board as shown in Illustration 7, the fourth finger in that attitude is never in readiness to fall on the strings (for it has to be raised first). Furthermore, this attitude of the little finger greatly hampers the work of the other fingers and lessens their agility.

VI. Don't let your thumb assume a higher position than the hand. In Illustration 8 the thumb is in the

second position while the hand and fingers are in the first position. The place for the thumb should be a little lower than that of the first finger, as shown in Illustration 2, because it must always be ready for a change to a higher position, in which case it must necessarily descend. Furthermore, with the thumb in the position shown in Illustration 8, agility of the fingers is hindered.

VII. Don't curve your arm in the wrong direction, that is to say outward, as shown in Illustration 9. For this will make the reach to the lower strings almost impossible, and will also bring about this harmful result: when a shift is made to a higher position, the hand comes in contact with the side of the violin before arriving at its destination, thus causing a break between the two tones. Compare this Illustration with No. 3.

## CHAPTER II

### HOW TO SUPPORT THE VIOLIN WHEN SHIFTING

Many pupils, on reaching the stage of shifting, realize for the first time that their method of supporting the violin is not completely practical for meeting this new problem. To retain a firm hold on the instrument, and yet leave the hand free, is apparently a difficult requirement.

The student often gains the false impression that by placing the violin on his clavicle (collar-bone), the chin on the chin-rest, and holding the end of the violin's neck with his left hand, the firmness of the violin's position is once for all established. Some players, without detailed explanations from the teacher, attain freedom in shifting through persistent effort, but without analyzing what they *do* in order to keep the violin firmly in its place. But there are many pupils who never discover for themselves any adaptation of action of which they have not been told. To such a student, the above-mentioned theory of supporting the violin leaves him insufficiently prepared for making a right beginning of shifting. He will press his chin against the violin until pain is felt, but the instrument will continue to slip from its place at every downward shift.

This difficulty should not be looked upon as one calling for resolute effort, but instead, as a needless obstacle which can be *wholly avoided* by observing the rule shortly to be given. But to show the purpose and advantage of that rule, reference will

first be made to a very common and faulty idea regarding the support of the violin, namely: that the instrument is held down by pressure of the jaw, and supported by the clavicle. This theory of supporting the violin might answer if the player never had to depart from the first position, but as the comfort of such a stationary location is denied the violinist, a truer, more exact method must be outlined.

Furthermore, even while playing in the first position, the pupil following the imperfect method referred to above is subject to two greatly hindering results: (1) the neck of the violin is held too tightly; and (2) the violin is allowed to drop to the bottom of the space between the thumb and forefinger. Either of these faults, or both in combination, lead to the harmful result of causing the neck of the violin to adhere to the loose fold of the skin. This deprives the hand of the freedom absolutely requisite in shifting, and every time the hand shifts downward, the violin follows. A consequence of the second fault is that the fingers are then too high from the finger-board, and when kept in their vertical attitude, are unable to reach the strings.

Omission by the teacher to explain fully the subject of supporting the instrument is often to be accounted for by the fact that for *him* there is no longer a need for *conscious*, firm support by *any* means; but, for most pupils beginning the development of shifting, the help of a *definite* method of support is necessary.

**The Right Method.** — The following rule will be found a remedy for all the difficulties described above:

#### RULE FOR SUPPORTING THE VIOLIN

Place the violin on the left clavicle and the left side of the chin on the chin-rest; curve the left arm in-



ward all the way from the shoulder, so that the shoulder is brought into close contact with the violin: in other words, the violin is only *placed* on the clavicle; the real support comes from the *shoulder*.

To show more clearly the undesirability of allowing the pupil to form a partial or misleading impression in this matter, it is only necessary to remind the reader that in order to leave the hand at liberty to follow the arm in large "leaps" as easily as in small shifts, and that the thumb should always be in its relative position to the hand, the player must be able to hold the violin in its right position unsupported by the hand (see Illustration 10).



ILLUSTRATION 10

The pupil, on trying to do this, will find that for this accomplishment, sufficient support at the *shoulder* is necessary.



**Adaptation to the Individual.**—As necks and shoulders vary in their proportions, each pupil must ascertain for *himself* the manner by which he can properly support the instrument. Therefore, after placing the violin on the left clavicle, the left side of the chin on the chin-rest and curving the arm all the way from the shoulder, inward, the pupil should then observe in the mirror whether there is any space between the violin and shoulder. If there is any space (as is the case in most instances) and that so small that the shoulder can successfully be raised to the violin (that is without assuming a distorted attitude) no additional precaution is necessary, if not, another means must be looked for. Sometimes a handkerchief placed under the lapel of the coat will fill the space; otherwise a pad of suitable size should be used.

To take as examples four types of differently proportioned necks and shoulders will make the above suggestions clearer: (1) a person with a short neck and square shoulders is at a special advantage, for the space between his chin and shoulder is about right for the violin to slip into; (2) a person with a long neck and square shoulders or (3) a short neck and sloping shoulders, may fill the empty space with a handkerchief, or by slightly raising the shoulder, as mentioned before, especially when shifting and gliding, where the danger of the violin slipping from its place is the greatest; sometimes it is more advisable to use a pad. Of this, the student and his teacher are the best judges. It should be remembered that these two types of necks and shoulders [2 and 3] need the most consideration, because in these cases the question arises "to use a pad or not?" and the result of a wrong decision in this matter is additional effort and soreness of the underside of the chin; (4) to persons with long necks and sloping shoulders a pad is a

necessity. To most women students a pad is indispensable, as they do not have the advantage of a coat with padded shoulders.

## CHAPTER III

### SHIFTING AND GLIDING

The terms "shift" and "glide", as applied to violin playing, are thought of and interpreted in action by many students as though their meaning were identical, signifying nothing more than carrying the hand or finger to another position. There are two seeming evidences to justify this opinion: first, the same sign is used to indicate both the shift and the glide, namely, an arabic numeral placed over or under the note, showing the finger to be used and therefore the position to which it is to be carried (a change of position is indirectly shown, also, by the roman numeral frequently placed over or under the staff to specify the string on which a note or passage is to be played); second, in all theoretical works the words "shift" and "glide" are referred to by one teacher as a study for shifting, and by another as a study for gliding.

Because of this confusion and the undesirable results that spring from it, it will be well to point out, first, that there is a marked difference between the two actions, and, further, to show in what particulars the two are unlike.

**The Distinction between the Shift and the Glide.** — The purpose of the shift is (1) to permit, by a change of position, the reaching of a note, or a group of notes, otherwise unobtainable; (2) to modify the difficulty of a bow-stroke; (3) to avoid an awkward change of string; (4) to obtain the tone-quality of

a certain string. The special features which distinguish the shift are, that the movement is made with the *hand* primarily, and that it takes place in a *decided manner*, *without the slightest suggestion of a gradual approach to the new tone*.

### RULE FOR SHIFTING

Release *all* pressure of the finger immediately after the hand has started toward the new position; do not, however, raise the finger from the string; move the finger along the surface of the string in a rapid and *decided* manner, and stop with *suddenness*.

The abrupt halt of the finger, at the end of the motion, i. e. on its arrival, when made correctly, will counteract all impression of reaching the note through intermediate pitches, i. e. there will not be the effect of a glide.

The shift should resemble, as to its suddenness, the action of a leap, although this comparison must not lead to the finger leaving the string; contact with the string is retained, but the pressure, only, is released.

In gliding, as in shifting, the finger is carried to its new place by the hand, but there are these differences: while in shifting it is absolutely necessary to avoid all intermediate sounds between two notes of different positions, in gliding the contrary is true. *The glide is an action which primarily concerns the finger.*

### RULE I FOR GLIDING

Release *slightly* the finger's pressure on the string, immediately after the hand has started toward the

new position. Move the finger along the string in an *even, smooth* and *gentle* manner until the new stopping place is reached.

The result of the glide is known by the term "portamento," signifying the effect of carrying one tone to the other. What actually happens is that the intermediate pitches are passed through *perceptibly*, to link the new tone to the one preceding. Gliding, when used judiciously, constitutes one of the most valuable and characteristic means of expression on a stringed instrument. There is, however, great danger of its abuse, through exaggeration, or through its use in situations where the composer's meaning does not include an intensity or earnestness justifying such a degree of expression. The result may readily suggest a kind of "whining discontent". Such exaggeration or misplaced use of gliding is very offensive to good taste. The player should certainly not degrade this intense means of expression by using it as a mere matter of course, at every change of position.

Doubtless, at this point, it becomes plain that the distinction between the shift and the glide is a very real one, and that when a change of position takes place a *choice* must be made between the two methods: in other words, the player should decide intelligently whether the change is to be made by *gliding* (that is to say, for an *expressive* purpose) or whether for one of the four purposes (already stated) for which the shift is appropriate.

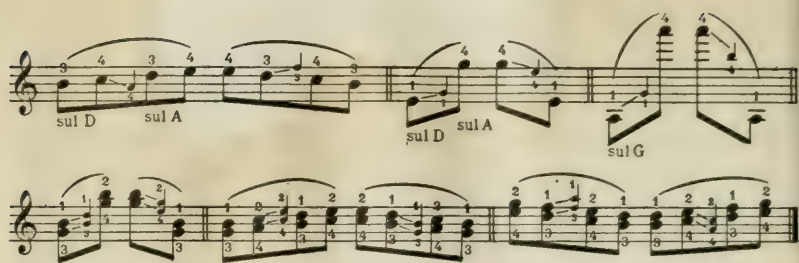
Apart from the failure to discriminate as to when gliding is suitable, or from exaggeration in the use of this resource, there is another defect underlying certain players' painful gliding effects, namely; that too much time-value is taken away from











### ADDITIONAL INSTRUCTIONS REGARDING POSITION-CHANGES

It is necessary now to draw the student's attention to a most important element in changing positions, namely, the part taken by the hand, arm and thumb. In shifting from the first position to the second, third, fourth and fifth, the hand in general presents no change in appearance, except that when playing on the D and G string, in the fourth and fifth positions, the hand and arm curve further inward and the thumb descends a little. For each position higher than the fifth, the thumb is gradually lowered and the arm curved inward more and more, thus enabling the hand to keep clear of the violin in leading the fingers to their right places. (See Illustrations 11-27). In shifting, the following rule also must be strictly adhered to:

The exact point of arrival for the new position should be calculated before beginning the shift, and not in the midst of the movement — the latter method would readily lead to inaccuracy in locating the new position.

**Freedom of the Artist.** — In conclusion it may be added that although the rules for shifting here given are universally current,

they are, under some conditions, disregarded by accomplished players. It is not unusual to see an artist break an established rule, and with valuable effect, for instance: a skilled violinist will in some cases glide with the second of the two fingers between which there is a change of position, instead of with the first; or when the two notes of different positions are each played with a separate stroke of the bow, he will make the glide after changing the first stroke instead of immediately before it, but the student should not be lead astray by this (duly earned) freedom. He should remember that such irregular procedures are manageable with good effect only by the player who is thoroughly familiar with all the rules and takes a liberty only after careful and competent consideration. Moreover, to suspend (for a distinct purpose) the general principles that bring good effect, and to make the exceptional thing "pay," requires the trained judgment of an artist; such a result is not to be happened upon by chance, nor is the pupil at all likely to command success in accomplishing feats of this sort.

### THE HAND IN VARIOUS POSITIONS

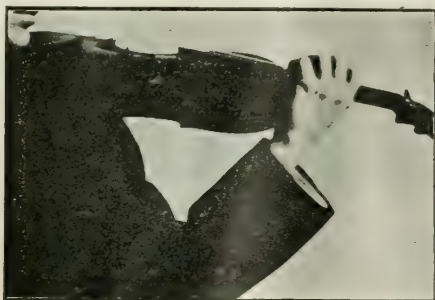


ILLUSTRATION 11

Illustration 11 shows the hand in the third position.



ILLUSTRATION 12

Illustration 12 shows the hand in the fifth position.



ILLUSTRATION 13

Illustration 13 shows the hand in the seventh position. The fingers in Illustrations 11, 12 and 13 are on the E string. Note the attitude of the hand and fingers.



ILLUSTRATION 14

Illustration 14 shows the hand in the fifth position with the fingers on the G string.

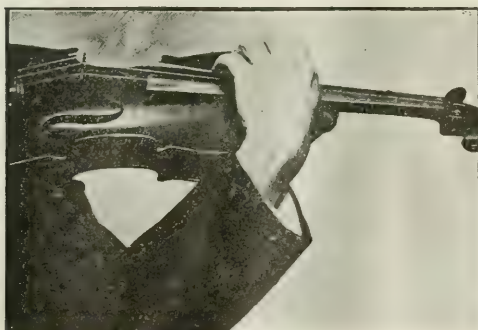


ILLUSTRATION 15

Illustration 15 shows the hand in the seventh position with the fingers on the G string.





ILLUSTRATION 16

Illustration 16 shows the hand in the ninth position, with the fingers on the G string. Observe in Illustrations 14, 15 and 16 the necessary inward turning of the arm — more than for the higher strings. Compare these illustrations with those numbered 11, 12 and 13.



ILLUSTRATION 17

Illustration 17 shows the reverse view of the hand and thumb in the first position. Note the position of the thumb.



ILLUSTRATION 18

Illustration 18 shows the reverse view of the hand and thumb in the third position. Note the position of the thumb.

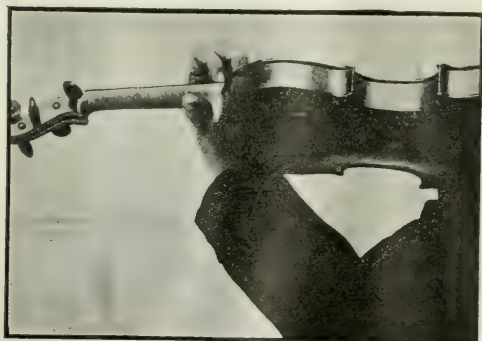


ILLUSTRATION 19

Illustration 19 shows the reverse view of the hand and thumb in the fifth position. Note the position of the thumb.

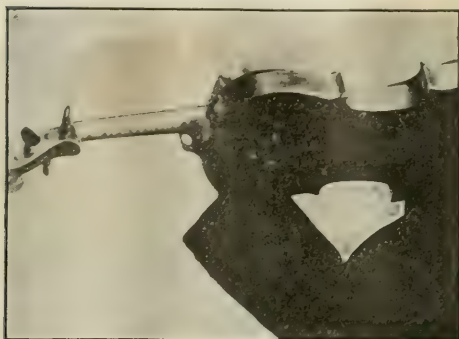


ILLUSTRATION 20

Illustration 20 shows the reverse view of the hand and thumb in the seventh position.



ILLUSTRATION 21

Illustration 21 shows the hand in the ninth position. Note in Illustrations 18, 19, 20 and 21, that in each, the thumb is lower than in the preceding illustration.



ILLUSTRATION 22

Illustration 22 is a facing-view of the hand on the G string, in the ninth position. Note the curvature of the arm and also that of the hand from the wrist. Despite this sharp angle at the wrist, the fingers retain their vertical attitude.



ILLUSTRATION 23

Illustrations 23 and 24 show the hand in the first and third positions, with the thumb (incorrectly) in advance.



ILLUSTRATION 24

Compare Illustrations 23 and 24 with the correct positions as represented by Illustrations 17 and 18.



ILLUSTRATION 25

Illustrations 25, 26 and 27 show the hand's action in a large shift.

In No. 25 the thumb curves at the first joint so that in straightening again it pushes the hand clear of the violin's neck, as shown in Illustration 26.





ILLUSTRATION 26

In Illustration 26 observe the empty space between the forefinger and the neck of the instrument, leaving the latter free.

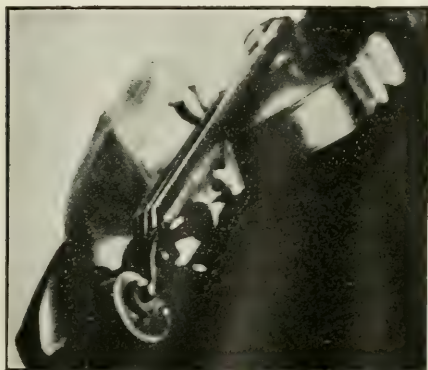


ILLUSTRATION 27

Illustration 27 shows the attitude of the hand after it has reached its destination.

It should be clearly understood that the principles which, in Chapter I, indicated the most thoroughly serviceable manner of holding the violin when playing in the first position, also apply to the higher positions. Students who have accustomed themselves to the method there described need not expect any obstacle in this matter, on taking up the subject of position-changes; the only new requirement (as regards the hand's attitude) is that, beyond the fifth position, the thumb gradually descends and the hand curves more and more toward the body of the instrument (it has been already pointed out that the thumb descends sooner when playing on the lower two strings). These points call for no detailed rules, but instead, for close observation of Illustrations 11-27, the study of the explanatory remarks thereon, and diligent use of the mirror.

## CHAPTER IV

### THE ACTION OF THE FINGERS

It is worth while to remind the violin student that he must recognize four ways of obtaining notes on the fingerboard:

- (1) by *placing* the fingers on the strings;
- (2) by the fingers *retaining* their stopping;
- (3) by the raising of a finger stopping a higher note and leaving a *lower stopping* free to sound, or else leaving the string open;
- (4) by *transferring* a finger from one stopping place to another.

The second and third of these methods point to an important means of reducing finger action, hence this rule:

#### RULE FOR THE RELEASE OF STOPPINGS

A finger should never leave its stopping place, except under the necessity (1) of using the finger elsewhere; or (2) after having crossed to another string, provided no immediate return to the former place is called for; or (3) when notes of long duration occur, requiring a strong vibrato and resonant expressive tone (which would, in many cases, be hampered if one or more fingers, in addition to the fingers stopping the note played, were to remain on the string).

**Benefits of a Full Understanding of this Rule.** — The general advice that the fingers should retain their stopping as long as possible is familiar to many students. But the right and completely advantageous observance of any rule is impossible unless its purpose is fully comprehended. Let us therefore propose a test by which the student may judge of his understanding of this rule and prove whether his application of it is complete. Let him name each of the technical departments in which the observance of this rule is the key to mastery. If his mental "catalogue" of these departments falls short of the five soon to be named here, he may be sure that in the remaining ones he is habitually depriving himself of an important aid to facility and success.

The probability is that, though aware of this rule in general, and observing it when his attention is not distracted by the claims of other technical elements, the average player only partly gains the benefits which obedience to the rule is capable of bringing him. To illustrate how decidedly its perfect application facilitates the overcoming of various troublesome difficulties, it can be truly stated that if the player just referred to could immediately apply the rule fully, he would, with equal immediateness, find himself a hundred per cent more efficient in these five essentials:

#### FIVE ESSENTIALS

- (1) economy of motion (particularly in rapid playing)
- (2) elimination of unintended sounds;
- (3) double and triple stopping;
- (4) finger independence;
- (5) true intonation.

These five essentials will now be discussed separately, and

directions given by which the rule in the earlier part of this chapter may be best applied to each of these divisions of technic.

## ECONOMY OF MOTION

### WITH SPECIAL REFERENCE TO RAPID PLAYING

The elimination of all unnecessary finger-action is important. As there are two motions involved in the raising and lowering of a finger, it follows that every time a finger is raised when it might have remained in its place (i. e. kept the same stopping), a double motion has been made needlessly: the time and energy thus spent becomes a serious hindrance in rapid playing.

It happens almost constantly that after a finger has been used to stop a certain note, the very next occasion for the use of that finger calls for a return to the same note, as in the following examples:



If the player habitually raises each finger after playing its note he will have neglected many such opportunities to retain the same stopping.

It is interesting to watch two students play, one using a minimum finger motion, the other following the opposite policy. The first is thoroughly at his ease; his fingers seem to move but occasionally, and in a controlled manner, with the

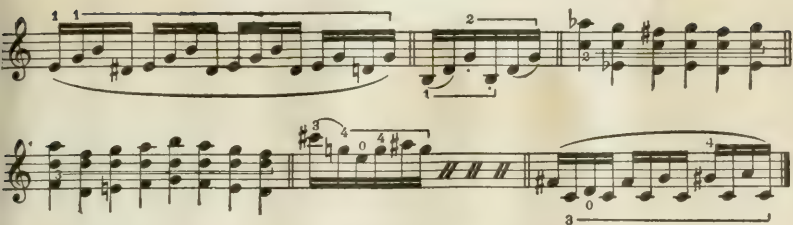


result that every note sounds clear and distinct; whereas the fingers of the other player are constantly busy, to an absurd degree, with a jumble of intended and unintended sounds!

The following illustrative passages, of commonly occurring types, will show how motion can be reduced:

This sign———<sup>1</sup> indicates where the finger is to be held down.

The image displays seven staves of musical notation, each illustrating a different type of violin passage. The notation includes various fingerings (1, 2, 3, 4) and shifts, indicated by the sign———<sup>1</sup> mentioned in the text. The passages are written in treble clef and include various accidentals (sharps, flats, naturals) and articulation marks (accents, slurs). The first staff shows a sequence of eighth notes with fingerings 2, 1, 2, 3, 1, 2, 3, 4. The second staff shows a sequence of eighth notes with fingerings 1, 2, 3, 1, 2, 3, 4. The third staff shows a sequence of eighth notes with fingerings 2, 1, 2, 3, 1, 2, 3, 4. The fourth staff shows a sequence of eighth notes with fingerings 1, 2, 3, 1, 2, 3, 4. The fifth staff shows a sequence of eighth notes with fingerings 1, 2, 3, 1, 2, 3, 4. The sixth staff shows a sequence of eighth notes with fingerings 1, 2, 3, 1, 2, 3, 4, and includes two 'shift' markings. The seventh staff shows a sequence of eighth notes with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 2, 3, 4.



Another principle, the observance of which avoids a useless degree of finger activities is: not to raise the fingers too high from the strings. The direction found in books of finger exercises, that the fingers should fall on the strings from a sufficient height, often leads to the belief that the higher the fingers are raised the better will the author's instructions be carried out! Thus is formed the erroneous habit of raising the fingers extremely.

Students who find difficulty in executing a rapid passage or a delicate and rapid trill will often, upon close observation, recognize that one of their principal obstacles is this very one; for the higher the fingers are raised, the more time is consumed in their action. The faster the finger motion, the closer to the strings should the fingers be kept.

Another aim to be observed is that finger exercises should have the result of making the fingers strong, agile and, above all, full of muscular and nervous life. For that reason, when practicing finger exercises, the fingers may be raised a little higher, but in other practice or in performance, the effect only of that practice should be apparent, that is to say: the added strength and agility thus artificially cultivated will enter into the result without the player's continuing there the exaggerated methods of gymnastic discipline!

## ELIMINATION OF UNINTENDED SOUNDS

The ability to avoid accidental sounds in violin playing is very important, that is to say: the individual tones of the music should reach the ear with no unintended sounds (blurrings) between.

These blemishes are often overlooked by the student through his neglecting to listen self-critically to the audible effect of his playing. The pupil too often takes for granted that if he has placed the proper finger on the string, and has applied the proper bow-stroke, the tone must, as a matter of course, satisfy all possible requirements! But attentive listening will often prove that he may nevertheless be adulterating the intended tones with other sounds not intended.

The situations in which these additional sounds mostly occur are: when a change is made from one string to another, and when a lower tone follows a higher one on the same string.

In order that there shall be no intervening sound between two tones, each on a different string, or between a higher or lower tone occurring on the same string, it is necessary to link them together so perfectly that there will be no opportunity for any additional sound to occur between them.

The observance of the following rule will secure the result of excluding unintentional sounds, when playing notes between which there is a change of string.

## RULE I FOR EXCLUDING UNINTENTIONAL SOUNDS

Let the first finger of the two between which a change of string occurs retain its stopping until the second of the two has fallen to its place and the note sounded.






no other B occurs soon after. The same principle applies to the other examples.

The observance of the following rule will secure the result of excluding unintentional sounds in cases where a lower note follows a higher one on the same string.

## RULE II FOR EXCLUDING UNINTENTIONAL SOUNDS

In cases where a lower note follows a higher one on the same string, the finger which is to stop the lower note must place itself immediately over its right location while the higher note is being sounded. It is thus ready to fall to its right place at the expiration of the higher note. The change from one finger to another is made simultaneously with both fingers — that is to say, the falling to the string of one finger and the raising from the string of the other finger happens at the same instant.

To illustrate: the third finger stopping the D sharp in the following example,  must be placed immedi-

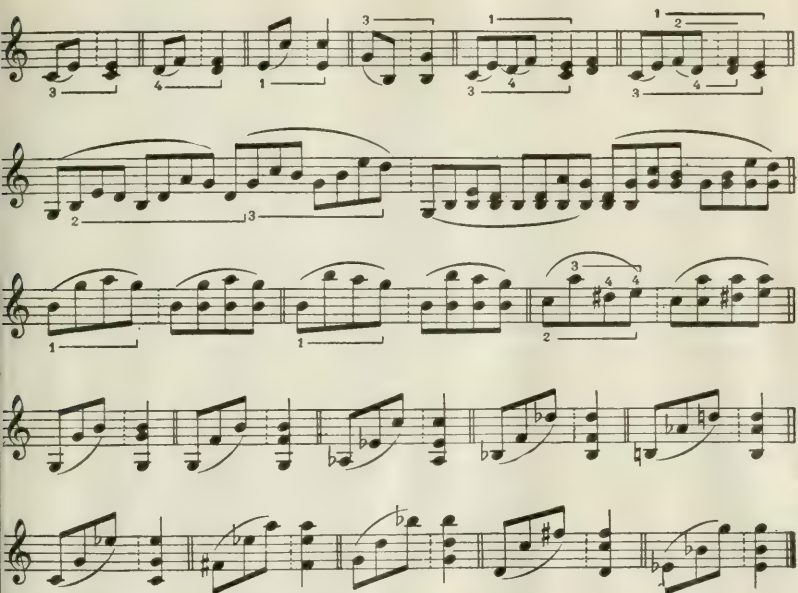
ately over its location (near the fourth finger) while the first E is sounded. At the expiration of the E the change of the finger takes place (fourth raised and third lowered). The fourth finger then falls to the string for the second E, and while the latter is sounded, the third finger is raised from the string and moved back a half step — ready to fall on the string for the D natural at the expiration of the second E.

## DOUBLE AND TRIPLE STOPPING

When one finger *retains* its stopping on the string until the



other has reached its place a double-note is formed, or when two fingers retain their stops until the third finger has reached its place a triple-stop, or chord, is formed. The following examples will show clearly how, when fingers are kept on the strings as much of the time as possible, they constantly form double-notes and chords; and although the fingers are not placed simultaneously, a good preparatory basis for simultaneous stopping is thus provided.



### INDEPENDENCE OF THE FINGERS

Each finger, in whatever position the hand may be, should act independently, not drawing the other fingers or the hand from their rightful location.

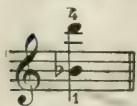
In order that a finger may reach a note a half or a whole tone higher than its normal place, as in the following examples:



the student often disregards the fact that the fingers already on the strings should retain their places and that the hand likewise should not be affected by this extension. On the contrary, when such a note meets his eye, he is likely to try to reach it by a leap, raising all the fingers previously placed on the strings, and throwing the hand forward. This he calls "stretching," but falsely, as in such a movement of the whole hand there is no retained position from which to stretch. It will readily be seen that when the fingers are kept on the strings, each one becomes developed and independent through the *legitimate exertion required of it in all extensions*.

The student who is far enough advanced to take up the study of fingered octaves and the intervals of tenths, will at once recognize in those departments the importance of complete finger independence.

Many students, in trying to reach a tenth, for example:



are likely to place the first finger for the B flat in the first position, and try energetically to stretch the fourth finger for the D in the third position, which they can hardly expect to succeed in doing unless their fingers are well developed and of extraordinary length.

The following rule will greatly reduce the difficulty usually experienced in such cases.

## RULE FOR EXTENSIONS

Place the hand midway between the two positions involved, so that each of the two fingers concerned will stretch in opposite directions. For example: if one note is in the first position and the other in the third, place the hand in the second position. The following example will illustrate further.



It may further be added that many pupils are inclined to hold their hand *too low*, toward the end of the violin's neck, when playing in the first position; this makes upward extension more difficult. Observe carefully, therefore, rule III in Chapter I.

## TRUE INTONATION

Every player knows that when two notes are a semitone apart, the two are placed near one another, and that for a whole tone they are separated. How near together or how far apart the fingers should be placed cannot be specified, for finger tips vary in size; each pupil, therefore, has to discover for himself the suitable placings. By keeping the fingers on the string, the pupil can always judge the distance from one finger to another, but when the fingers are not kept on the strings, he has not that aid to location, and incorrect stopping is thus more likely to occur.

## CHAPTER V

### SCHOOLS OF BOWING

Much is said about "Schools of Bowling," the French, German and Belgian. The student who has not yet arrived at a clear understanding of the individual aims and methods of these schools would be likely to miss the point of the directions and advice to be given in the next two chapters. His grasp upon the teachings outlined would be weakened by his mental inquiry "is that a doctrine of the French School, — my school, or of the German School, which I have been told is all wrong?" or his challenge may as readily take the reversed form. To remove such doubt, and lay a foundation for the acceptance and practical understanding of the teachings in Chapters VI and VII, it is desirable to analyze briefly the policy and special traits that distinguish these schools of bowling from one another. The writer, in summing up the policy and nature of the "German," "French" and "Belgian" Schools respectively, wishes, while frankly declaring the grounds for his preference for the "Belgian," to emphasize the truth that a method is only a *means* to an artistic end, and that dangerous or hindering elements of any one method are often so surmounted or offset by the individual player that the same result is obtained as though a different school had been adopted. Moreover, it is not unusual to find that the performance of a good player gives no outward evidence of the school in which he was trained.

It would be unjust to the German and French Schools of

Bowing to try to mark the boundaries between them with a definiteness which would recognize only the traditional and extreme examples of each. Such an exaggerated presentation would not be true to the general practice of the present time. The writer's aim is not to advocate one school as necessarily the only "way of salvation," but rather to indicate what are the real merits of each of these policies, and what limitations attend each when exclusively adopted.

It is generally known that most players of the German School, through imitation or tradition, assume a low arm-position, and pass from string to string by a hand movement from the wrist. It is also a familiar fact that players of the French School use a high arm-position, and less hand movement (often called wrist movement).

With a high arm-position, tones of extreme delicacy are more easily obtained, but broad and powerful tones require the partial abandonment of that position. An abandonment of the *low* arm-position is necessitated in the case of passages calling for light tones, or delicate style, or both.

### THE BELGIAN SCHOOL

The Belgian School, so far from setting itself in opposition to the German and French Schools, values so greatly the beneficial elements of each that it aims to combine the best possibilities of both, and, without a doubt, succeeds in doing so.

Players of the Belgian School choose the middle course, keeping the elbow on about the same level with the arm and wrist, and in passing from one string to another employ the *arm together with the wrist* (except in situations soon to be il-





Of course, this does not mean that the Belgian School demands that the passing of strings in passages like the above should be done *wholly* by the arm, but only that the arm is *primarily* concerned. By employing the arm when passing from string to string, the greater part of the up-and-down movement of the hand from the wrist is eliminated — a distinct advantage. Furthermore, the arm being in the plane of the string played upon, leaves the hand free to continue its lateral movements uninterruptedly, permitting the production of sound throughout the length of the stroke. Otherwise there is sure to be conflict between the undesirable vertical hand-action and the arm's endeavor to continue its lateral movement.

## CHAPTER VI

### HOLDING AND DRAWING THE BOW

Passing on to the duties of the right arm, hand and fingers, it is to be noticed first of all that the mastery of the bow requires much more attention and refined development than that of the fingerboard. With the bow the player *produces*; on the fingerboard he but *prepares* for production.

The practice of bowing problems should form part of the pupil's daily work, and should occupy his thought from the earliest lessons — though at this stage, no special bowing studies are necessary. Each study, however simple, has somewhere in it a passage involving a little bowing problem, although the study as a whole may be intended to serve another purpose. Drawing the pupil's attention to such passages and dwelling upon them (often developing the passage into a brief study) will lead the pupil to understand the necessity of bowing practice, and will very soon enable him to single out such passages for himself. Thus he will learn to observe and criticize his tone—that is to say, his production with the right hand of all that the left hand has prepared on the fingerboard.

Unfortunately, the average player's right hand is, in point of development, inferior to the left. In spite of this deficiency, such players continue to revel in the muscular sensation of ambitious left-hand technic, without taking the trouble to listen critically to the *audible* effect of their performance, or

to stop at the places presenting bowing problems and to conquer the latter. These very students wonder when they hear a good violinist produce tones much superior to their own, and often ask the teacher as to the reason for that superiority. Hearing in response, that their bow-technic is at fault, the pupils go home, practice bow-"athletics," "continuously" for ten minutes, and, this done, spend the next few hours on left-hand technic! The next time they hear a good player they are still unable to see why their own playing has not yet reached the concert standard! It should be remembered that the listener hears only what is drawn from the instrument with the bow, and will always prefer good tone and smooth playing to difficult gymnastics of the left hand not skilfully brought out by the bow,.

A moment's thought will show the folly of practicing left-hand technic *exclusively* for hours each day, while begrudging the equally necessary bow-technic its rightful share in the day's practice.

Technical efficiency of the fingers is of value only so far as the bow-arm is capable of bringing it out tonally in a truly musical manner. Thus, to be the possessor of a good left-hand technic and a poor bow technic is to own an accomplishment which cannot be put into effective use. An excellent motto for the student, in this connection and in all his practice is:

**DEVOTE THE MOST PRACTICE-TIME TO  
THE KIND OF TECHNIC IN WHICH YOU ARE  
THE LEAST EFFICIENT.**

## GENERAL RULE FOR HOLDING AND DRAWING THE BOW

The bow should be held firmly, but not stiffly; the firmness of the fingers' grip upon the stick should not in any way affect the flexibility of the wrist, which serves the hand as a hinge (further explanations on this point will be found in the remarks on Illustrations 32 to 35).

The movement of the wrist should be sidewise, that is, in the same line in which the bow is drawn, and not in an up-and-down direction. The mirror should be consulted at every stage so that the pupil may see whether his position corresponds to that of the illustration. The pupil should stand in front of the glass at such an angle as to see himself in the same position as that shown in the illustration.

The bow is drawn across the strings in a straight line, regardless of whether the whole bow is used or only a portion of it (see Illustrations 28, 29 and 30), regardless also of any change of string or of stroke, or other complications which might be involved. All this can be accomplished only by acquiring, before the mirror, the exact raising and lowering motion which the wrist must assume in order to assure the straightness of the bow-stroke.

Here it is well to remind the pupil that to draw a straight, *short* stroke is a different matter entirely from drawing a long one, and needs separate practice. The expenditure of motion for raising and lowering the wrist is equal in both the long and short stroke; there is danger, therefore (in the short stroke) of the wrist's not making the *complete* raising or lowering motion for each stroke, thus causing the bow's departure from its straight line. The use of the mirror is here again recommended.





ILLUSTRATION 28

Illustration 28 shows the bow at the frog.



ILLUSTRATION 29

Illustration 29 shows the bow at the center.



ILLUSTRATION 30

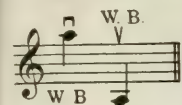
Illustration 30 shows the bow at the point. Note in Illustrations 28, 29 and 30 the straightness of the bow.



ILLUSTRATION 31

Illustration 31 shows the point of the bow on the G string. Note the elevation of the arm.

In looking in the mirror to see whether or not a certain movement is made correctly, the student must be sure to discover the exact and definite root of the difficulty; nothing short of this will afford correct guidance. For example, the writer asked a pupil to point out the exact cause of the difficulty in applying two *straight* bow-strokes to the following two notes:



The pupil answered (as probably many others would) that the difficulty lay in the skipping of strings. He was wrong, because skipping strings is another problem. The difficulty here is to raise the arm (after the bow has finished the downward stroke) in such a straight upward line as to place it in the plane of the G string. Illustrations 30 and 31 represent the arm and bow in their correct planes as required in the above example.

In all use of the mirror, for the self-observation advised above, the student should first form a *clear* mental picture of what he wishes to see there, and compare the actuality with his ideal.



ILLUSTRATION 32

Illustration 32 shows the right hand in a preparatory state of complete relaxation (*i. e.*, hanging loosely from the wrist).



ILLUSTRATION 33

Illustration 33 shows the thumb's position and relation to the fingers, viz., near the first joints of the middle two fingers: observe the outward curve of the thumb and the position of the hand in general. The black line shows the bow's relation to the fingers and thumb.



ILLUSTRATION 34

Illustration 34 shows the correct grasp of the bow.



ILLUSTRATION 35

Illustration 35 shows the correct position of the hand in holding the bow.



ILLUSTRATION 36

Illustration 36 shows the position of the arm with the frog of the bow on the G string.



## CHAPTER VII

### COMPREHENSIVE VIEW OF BOWINGS WITH INSTRUCTIONS FOR THEIR APPLICATION

The two fundamental bowing effects are those of legato and staccato, and all bowings may be regarded as means of securing these in various degrees and qualities. (In presenting here the typical bowings, attention will be given only to passages illustrating one kind of bowing throughout, unmixed with any other kind.)

To the *legato* class of bowings belong all strokes that are drawn smoothly across the strings, the change of stroke being made so connectedly as not to be detected by the listener. This statement applies to bow-strokes of all lengths.

To the *staccato* class belong all strokes requiring a clear-cut beginning and a pause at the end of each stroke, so as to detach the tones from each other in a distinct manner (also regardless of whether the whole length of the bow is drawn or only a portion of it).

Staccato bowings in general fall into two main divisions: the firm sort, for which the bow must always remain on the string, and the bouncing kind, for which the bow leaves the string after sounding each note. To the class of firm bowings belong the short staccato, martellato (hammered), and la grande détaché. The bouncing species is indicated by various terms (some being equivalents of each other), spiccato, saltato,

sautellé, springing bow, staccato-volante, flying staccato; also, modified terms used by individual teachers. However possible it might be to derive from analysis of the *words* an exact and ideal application of certain of these terms, the fact remains that in actuality they are quite irregularly used. If the student is accustomed to the peculiarities of the *slow* and *fast* forms of bouncing strokes, the nature of each passage will clearly show what kind and shade of action are appropriate and implied by any bowing term that may be found indicated in the music. This observation regarding the guidance afforded by the nature of the music itself applies also to the firm staccato strokes: so that, to summarize, it may be said that the player in determining the bowing-style of a passage will give heed to time-value, articulation and expressive character.

**Where to Use the Various Bowings.** — Without attempting to prescribe too explicitly, it may be said that when the notes are short in their duration, the tones of medium loudness, and to be detached from each other, the short staccato may be considered as the proper stroke. The slurred staccato is applicable in rapid passages where the notes are of equal duration and are to be executed in a refined, detached style, or “pearl-like” manner. When the notes are of longer time-value, and require a greater volume of tone and attack, the martellato is used; when the notes are still longer, requiring a still greater volume of tone and attack, *la grande détaché* is suitable. When a passage or a whole piece is written in notes of equal time-value and is to be played very rapidly and delicately, the springing stroke is applied; in a similar passage, but slower, and of an energetic nature, the bouncing-stroke is required (the writer, in referring to the bouncing-stroke, means the one in which the bow “taps” the string with a scarcely perceptible

drawing-action — no more than is required to produce the biting attack). These are general observations only, for each stroke may be executed with variously modified force and different bow-lengths, thus making it possible, often, to use a modified degree of one bowing under circumstances where another bowing is ordinarily prescribed. It would therefore be quite useless to attempt to enter into further details regarding the distinctions between these bowings, and regarding the *precise* circumstances that point to the employment of one or another. Only by individual study and experience can the student develop artistic discrimination in these respects.

**The Fundamental Bow-Strokes.** — The fundamental bow-strokes, as a whole, then, are the legato and the staccato, the latter being divided into the firm and the bouncing species. Mastering singly the individual elements of each, in a medium form (i. e., with medium force and bow-lengths) the student will find himself at a center, so to speak, from which he can safely digress to the modified forms of these three strokes, unmixed, and later to the mixing of them. He must however be warned against undertaking any mixture of bowings without having first mastered separately each kind of stroke involved therein.

Before proceeding to detailed explanations of the modes of executing the main bowings, it is thought advisable to explain the action of the arm, hand and wrist involved in bow-strokes of different lengths, or the same length, but executed at a different part of the bow.

### THE HAND STROKE

The shortest one-bow-to-a-note stroke is classed as a hand stroke (wrist stroke, as it is sometimes called). As the name im-

plies, the stroke is made entirely by the action of the hand, which is dropped from the wrist for the downward stroke (see Illustration 37), and raised (likewise from the wrist), for the upward stroke (see Illustration 38).



ILLUSTRATION 37



ILLUSTRATION 38

It follows, therefore, that all strokes involving only the action of the hand are hand-strokes. To these belong the short semi-legato, and the short semi-staccato strokes, the springing and



the bouncing strokes (in the last, the arm often joins in the hand action, as will be pointed out later in the chapter). It may be added that with great care it is even possible to produce, by the hand stroke, the pure short legato and staccato; but these are better obtained when the arm joins slightly in the movement.

In the hand stroke, a loose and flexible wrist plays an important part — without this the fore-arm would be forced to take part in the action, thus destroying the independence of the hand-movement. The only arm action involved in the hand-stroke is the one which takes place at each change of string. This raising and lowering of the arm (approach toward, and departure from, the side of the body) at each change of string enables the hand to continue its lateral movements uninterruptedly.

The hand stroke can be made at any part of the bow, and should therefore be practiced at all parts; for in mixed bowings it is necessary to execute these with all sections of the bow. In unmixed bowings, however, the firm short staccato is best obtained near the point of the bow; the semi-staccato and semi-legato, at about the middle; the pure legato, between the middle and the point; the springing and bouncing strokes, at the middle or thereabouts.

### THE FORE-ARM STROKE

The fore-arm stroke combines the movement of the fore-arm with that of the hand. This stroke may be thought of as a lengthened hand stroke, for the same movement from the wrist takes place in both, except that in the latter the stroke is lengthened by the action of the fore-arm: more explicitly,



while the hand drops from the wrist for the down-bow (as in the hand stroke), the fore-arm movement accompanies the hand action and thus lengthens the stroke. The fore-arm stroke is used for the broad legato and firm staccato. It is executed at the upper part of the bow, with about from one-third to one-half of its length, the bow length depending on the tone-quality, dynamic character and time-value of the note or notes. The upper arm takes no part whatever in the drawing action of this stroke, but comes into play at every change of string, as in the hand stroke.

### THE UPPER-ARM STROKE

The upper-arm stroke combines the movement of the upper-arm with that of the fore-arm. It comes into play when the lower part of the bow is employed. This stroke is not so extensively used as the fore-arm stroke; at least, when a choice is possible between the two, the fore-arm stroke is likely to be chosen, because of its lesser difficulty of execution. It is, however, of the most importance to master the upper-arm stroke, for, in mixed bowings, the necessity for using the lower half of the bow occurs nearly as frequently as that of employing the upper half.

The handling of the lower part of the bow is likely to show clumsiness through the following impeding circumstances: the somewhat confined position of the upper arm; the more acute angle of the wrist; the fact that the total weight of the hand and the bow must be partly withdrawn, and, to this is added the difficulty of balancing the bow. Special practice for the overcoming of these obstacles is highly desirable.

## THE FULL STROKE

The full stroke is made with the entire length of the bow, and engages the upper and lower arm and the hand. The action of the hand and the wrist becomes altered in this stroke by the length of bow used. Whereas in the hand and fore-arm strokes the wrist appears high at the end of the down-stroke, and low at the end of the up-stroke, in the full stroke the wrist sinks very gradually as the bow is drawn in the downward direction, mounting again in the upward stroke.

Beside the situations in which the full stroke is commonly used, it is also applied in quite rapid one-note-to-a-bow performance. In such playing it can be made to produce either the legato stroke or that staccato stroke of special vigor known by the term *la grande détaché*. (See pages 56 and 57.)

It follows from the preceding explanations that in the case of mixed bowings, the player must have a definite idea beforehand as to which part of the bow he means to employ, and the extent of the bow's length he means to draw in each individual stroke. When a passage or piece consists of notes of equal value, or of repeated figures requiring the same stroke or combination of strokes, the part of the bow and length of stroke is determined in advance for the whole. Thus only can the player be certain of employing the correct hand and arm actions.

Before turning to detailed explanations of the modes of executing the legato stroke, and the several kinds of staccato strokes, it is also well to remind the pupil that each should be practiced very slowly at first, so that he may hear distinctly, and criticize, the *quality* and the *evenness* of the tone throughout the stroke.

## INSTRUCTIONS FOR EXECUTING THE PRINCIPAL BOWINGS

**Legato.** — The word *legato*, as was intimated before, signifies, in its application to music, that style in which the tones are sounded in smooth succession. *Legato* is often indicated by a slur placed over or under a group of notes thus to be connected. On a stringed instrument there are two main essentials for the mastering of this style of bowing: (1) to pass from string to string very smoothly, for in a *legato* passage there may occur many changes of string; (2) to change the bow-stroke very smoothly, for a *legato* passage may require a change of bow-stroke at many points. In fact the whole piece may call for *legato* style, and furthermore, each note therein may require a separate bow-stroke without disturbing the prevailing *legato*; in which case a successful rendering depends upon how smoothly the change of stroke is made.

To connect slurred tones on the violin is simple, when one has mastered the problem of crossing strings; but to connect tones between which there is a change of bow-stroke is quite another matter, and requires great care. The following directions will aid greatly in mastering these two essentials:

In order to pass from one string to another without a break between the two tones, or an accent on the second tone, the arm, *together with the hand*, must begin to turn the bow with a rounded motion toward the new string, while yet playing the note preceding the change, so that when it is time to sound the note on the new string, the bow is already near it. The speed with which the bow is turned varies with the time-value of the note preceding the change. The player should plan to reach the new string just in time to sound the new note.

When a study or passage in a piece necessitates successive changes of string, as in the following examples,



the changes are made by the hand-action, the arm remaining quiet—not so stationary, however, as not to yield assistance (as already explained in Chapter V).

In practicing the wrist-studies, or passages similar in principle to the example just given, there arises another necessity, that of keeping the bow-contact on the inner side of each of the two strings employed, and not to pass to the further side. Otherwise the motion becomes too large and too much vertical action takes place—a clear waste of movement, at the expense of the tone. What the player must do, when he encounters a passage like this one



is to imagine it as a series of double-notes, thus,:



and then raise and lower the hand (from the wrist) just enough to avoid sounding both strings at once.

There are also instances in which the hand and arm compromise their respective actions. These occur when three strings are to be employed, as in the following instances:





With regard to the manner in which the bow-stroke must be changed, the following remarks will be of service. It is not unusual for young students to fall into the bad habit of changing each stroke with a jerk, producing a lumpy effect at each change. This fault is the result of the pupil's erroneous idea that, in order not to make a break between the two bow-strokes, extreme rapidity is necessary in the change; what he actually does is to use up several times the amount of motion necessary, thus causing the rough ending to each tone. To counteract this bad habit, let the player imagine at each stroke that it is the last one and that he intends making a pause after the stroke. In extreme cases, a small pause after each note is the only possible way of overcoming this fault. The pause will be afterward lessened until done away with altogether.

The smooth change of bow-stroke is made by a little movement of the fingers and hand combined. This movement may be called a "minature hand-stroke," though varying in length. For example: it is longer in the rapid and the long stroke, than in the slow and the short stroke, and longer for broad tones than for delicate ones. This miniature hand movement may be outlined more clearly by stating that the traveling distance of the *arm and wrist* is a trifle *less* than that of the *fingers and bow*, because of the little movement which the hand and fingers alone are required to make.

The quality of tone with which the legato style is most naturally associated can best be obtained by an imaginary model; for instance, to draw the bow over the string and to



imagine the sensation of passing the hand over velvet or soft fur.

Legato playing, especially the smooth passing from string to string, depends largely on the fingers retaining their places on the strings (see Chapter IV).

**Staccato.** — As sufficient information has already been given at the first part of this chapter as to the term “staccato,” the varied degrees, the situations in which each degree is most appropriate, and as the action of the arm and hand have also been detailed, there remains only to explain the “clear cut,” or “biting” attack, necessary for each degree of staccato, and to explain the manner in which to obtain the springing and the bouncing strokes.

The fore-arm stroke is most suitable for use in beginning the practice of the “clear cut”. This should be started by placing the center of the bow firmly on the string, so that the hair will grip the string in a biting manner — this action can be more clearly understood when compared to the manner in which a cat grips with her claws. When sure of this grip, the bow should be drawn briskly as far as the point, stopping abruptly, and then pausing long enough for the bow to grip the string, so as to give the up-stroke a similar clear cut.

The student will notice at first that, although he may have carried out the directions accurately, he has succeeded in producing a scratchy beginning only, instead of a clear cut; but he should not be discouraged, for even had he verbal explanations and personal illustrations on the instrument, he would hardly be more immediately successful. This is one of those points which, even though understood readily, cannot be mastered without considerable practice. This species of attack,

however, amply repays careful cultivation, for it is the foundation of many kinds of bowings.

In practicing the clear cut, the student should guard against the fault of starting the stroke with a jerk, or substituting an accent for the clear cut. A jerk is always undesirable, and an accent is quite another thing from a cut. These faults arise from the student's eagerness to produce a *strong* cut, which leads him to press the bow too heavily on starting the stroke, thus producing an accent instead. The difference between an accent and a clear cut is this: in the former, the tone following the accent is less powerful, while in the latter, the tone is even throughout. A clear cut may be made very softly, but, for an accent, a certain amount of force is always necessary; the slight pressure of the forefinger on the stick, needed to make a clear cut, is required only for the purpose of gripping the string and not for producing tone. Furthermore, this pressure of the forefinger required for the clear cut takes place before starting the stroke, whereas in the accent it partly accompanies the stroke itself. There are, of course, instances where an accent is required with the cut. These are sometimes indicated, and at other times left to the judgment of the player.

When the student has acquired a clear cut in the fore-arm stroke, he may then practice its application to the full length of the bow (*la grande détaché*). For this stroke (besides the clear cut) extreme rapidity in drawing the bow is necessary. The student is sometimes discomfited in this stroke, by the quivering motion of the bow when it passes its center. This is very often caused by too much pressure of the bow, and sometimes by not enough pressure, and in other cases by holding the bow too tightly. Sufficient and varied practice, however, will soon give the student the right idea as to the amount of pres-

sure necessary and the right amount of firmness with which the bow should be held.

After the full stroke, the student may gradually decrease the bow length until he arrives at the short staccato stroke (anywhere from two inches to one-quarter of the bow's length is used for this stroke). Short strokes are more difficult to perform on account of the greater rapidity of the tempo and the shortness of the pause during which, it will be remembered, the bow must grip the string. It is, however, advisable to make longer pauses between the strokes at first.

#### DIRECTIONS FOR THE PRACTICE OF THE SPRINGING AND BOUNCING STROKES

The successful application of the springing and bouncing strokes throughout a passage or piece calls for the mastery of the following four elements: (1) the continual bounding and rebounding of the bow on the strings; (2) the simultaneous dropping and raising of the bow and fingers on and from the strings; (3) uninterrupted strokes at all changes of string; (4) uninterrupted strokes when changing positions, without accidentally sounding intermediate tones.

In these strokes, the best results will be obtained through the separate practice of each of the four elements mentioned, and in order enumerated above. The pupil should not attempt the combination of two or more of these elements before the ones included in the combination have been acquired singly.

The springing stroke is made at the middle of the bow, or thereabouts, depending on just where it rebounds most freely. This stroke must not be attempted by anyone who has not first mastered the hand stroke, which, as was pointed out, is made

entirely from the wrist. There are two distinct ways of causing the bow to leave the string after each note: one way, used in rapid playing, is to set the bow springing through rapid, short and light up-and-down strokes; the second way, used in less rapid passages, is by tapping the string. This tapping is sometimes made by the hand alone, and at other times by the hand and arm combined, but the springing stroke is made by the hand alone in every instance.

To cause the bow to spring on the string, the student has to proceed as follows: place the first finger on the A string, then apply the hand stroke; after several minutes, shorten the stroke to about two inches, hold the bow lightly, release all pressure of the third and fourth fingers from the stick, and raise the arm a little higher than ordinarily — that is, a little higher than for the firm stroke — so that it will not weigh upon the bow and prevent its springing freely. (The third and fourth fingers may be altogether raised from the stick when beginning to learn this stroke, but should be replaced, lightly, when the stroke is acquired). The hand stroke thus applied will soon bring about the desired effect. When the student has acquired the springing stroke (thus far applied to one note only) he may then apply it to other notes, but with at least four strokes to each note, then three, and later two, and lastly, one stroke for each note. It happens very often, in the last case, that the bow stops springing, or that the tones become blurred. This can be traced directly to the finger's not falling on the string at the exact instant at which the bow drops on the string. Careful attention to this is important. There are times when the progress of the stroke is arrested by an awkward change of string, as is the case in several of the passages in Kreutzer's *Étude No. 2*. In such instances it is advisable to apply the firm stroke to one or two



notes preceeding the change and to one or two notes immediately after. The few firm strokes, however, must be executed so delicately as to resemble closely the springing strokes.

The bouncing stroke for which the bow must be made to tap the string is also made at about the center of the bow. For this stroke, the bow must be held more firmly, for each stroke must be controlled. The firmer grip of the bow should not stiffen the wrist; in this stroke, as in the springing stroke, a flexible wrist is highly essential.

The situations in which the arm action is combined with that of the hand are:—when two or more notes are to be executed with one stroke of the bow; when the tempo is moderate; when there are but few such strokes in succession; etc. In this stroke, difficulty is experienced in obtaining a clear sound, because the stroke is not produced, like the springing stroke, by the slight drawing of the bow when the latter falls on the string, but by the tap itself (or by no more of the bow-length than is required to make the biting attack, as already mentioned). Practice, with special reference to clear sound at each tap, will soon bring encouraging results.

**The Bow.**—The pupil's attention must now be drawn to a point of the most vital importance, namely, that great care should be exercised in selecting a bow. A great many of the bowing difficulties and much of the awkwardness experienced in playing can be traced directly to the employment of a bow unfit for use. Any amount spent for a good bow is a mere trifle compared with that spent for instruction in the mastery of it. If inexperienced, the student should seek the aid of his teacher, or some other competent person, in selecting a bow. The bow must be elastic, well balanced, and its weight should suit the strength of the individual arm.



## CHAPTER VIII

### AIDS TO TRUE INTONATION IN GENERAL, AND WITH REFERENCE TO DOUBLE-STOPPING

True intonation, though it involves technical elements, is primarily a matter of the possession of an ear-sense for true pitch. Many persons have this perception naturally and are aware of no effort in "thinking pitch"; some have it in a partial, or less vivid degree; others, unfortunately, do not have it at all.

For the first of these groups the study of intonation is purely a question of developing the technical actions of finger-placing that will produce the pitch which they hear mentally; the second group, in addition to a knowledge of these technical elements, has the task of stimulating and strengthening the pitch-sense. These students will experience much benefit from the study of solfeggio, to a limited extent, including sight-singing in all keys, using the scale syllables.

Readiness in singing all intervals should be acquired, without regard to whether the student can or cannot lay claim to a "singing voice." By using a light quality of tone, and taking the given interval in a lower or higher octave when it would otherwise be too high or too low for convenient singing, all danger of voice-strain can be avoided. Exercises in musical dictation are very helpful, also. Various commendable little treatises on this subject under such titles as "Musical Dicta-

tion," or "Ear Training," are to be had. This work should include the writing of melodies sung or played at a slow tempo at first and afterward faster, also the singing and writing of each note and each interval in a chord sounded on the piano. "Absolute pitch" or the faculty of naming any tone sounded, or pitching any tone called for, *without* the aid of a given note from which to reckon, should not be ordinarily required, this being a gift not possessed by many persons who nevertheless are thoroughly musical.

Another kind of practice that helps materially is to make use of the piano, by striking different keys (white and black), within the register of the individual voice, and then singing the tones heard. After some accuracy is gained in doing this, strike the key and sing at the same time; and, lastly, sing the tone, striking the key afterward.

Another advantageous habit is to compare the pitches produced on the violin with those sounded on the piano. This can best be done when two students combine their ear-training work, using the violin "turn and turn about." Repeating the given note on the piano several times is of assistance, and often temporarily necessary in impressing the pitch upon the untrained ear.

The third group (persons without any definite recognition of pitch) numbers only a small minority, as supervisors of music in schools find to be the case. Even these apparently "tone-deaf" individuals should not too readily come to the conclusion that the development of the "missing" faculty will be impossible for them. Encouraging signs in certain such instances are: (1) the fact that familiar melodies can be sung in tune, even though the recognition of the pitches is faulty in music heard for the first time; and (2) that failure of the voice-

pitching muscles to respond accurately to what are correct *mental* impressions of the pitch is not uncommon, when persons who have used the voice but little for singing purposes attempt to sound a note heard by them. There are, however, in the last group, persons who *are* handicapped by the incapacity to acquire the necessary sense of pitch of a note not yet sounded for them; yet, among these are to be found lovers of music who are desirous of studying the art, and, through the lack of acquaintance with the requirements, choose a string instrument. To such the best advice that can be offered (after a fair trial has been made of the means of arousing pitch-perception, and the "musical ear" found faulty) is to take up instead the study of an instrument of fixed tones.

**True Intonation in Double-notes.** — This is very difficult and calls for a well-developed feeling for pitch-sense. The principal problem involved here is that of judging at the same time the pitch of the two tones separately, and their pitch-relation to each other also: that is, to hear whether each of the two tones is correctly pitched from its preceding tone, and also whether each of the sounds forming the double-note is in tune with the other. Although it might seem that attention to the intonation of the two sounds individually would ensure their correct intonation, it is found, nevertheless, that consciousness of the pitches in both their single and combined aspects is necessary; for notes apparently in tune when heard singly will often show themselves to be slightly false when combined — the otherwise imperceptible falsity being then magnified. When the pupil's ear-sense has been developed to this extent, he will not only hear any falsity in a double-note, but he will also distinguish which of the two tones is false, or whether

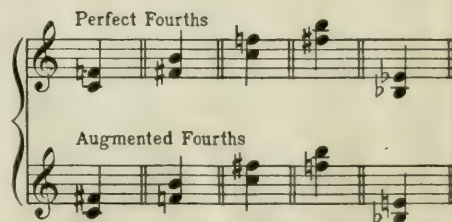
they are not both so. Thus he will be saved the trouble of sounding each note separately.

The difficulty of mastering true intonation in double-notes is greatly reduced when the student is previously familiar with all the intervals. This essential is not difficult of acquirement. The pupil who has trained himself to recognize at a glance the exact "width" of a given interval is at a great advantage. The writer believes it unnecessary for the player to take up all the theoretical details of intervals as prescribed in books of harmony (though theoretical accomplishments are desirable for the advanced violinist, as for other musicians) but the subject should at least be carried far enough to bring about the result that, at sight of a double-note, the player instantly recognizes the distance between the two *finger-placings* involved. The following few examples should suffice to make the foregoing clear to the student.

For the interval of a minor third the fingers' separation is a half-tone wider than for the interval of a major third:

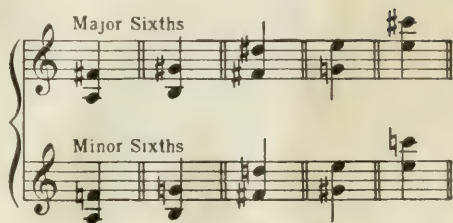


For the interval of a perfect fourth the fingers' separation is a half-tone wider than for the interval of an augmented fourth:

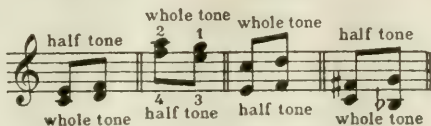




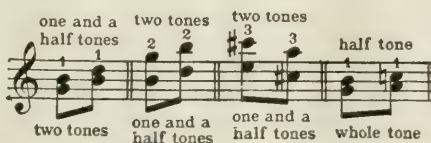
For the interval of a major sixth the fingers' separation is a half-tone wider than for the interval of a minor sixth:



Great care should be exercised when playing *successive* double-notes, for very often they are of an unequal separation: that is, one note may have a major change and the other a minor one. If, in such cases, the second double-note is in the same position as the first, for example, the following:



the player has but to place together the two fingers between which the semitone occurs, and separate the two fingers between which there is a whole tone. But when the two double-notes are at such a distance apart as to require a shift between, as in the following:



their arises the following problem: the two fingers, having started to shift simultaneously, must move unequal distances and reach their respective places at the same instant. The difficulty of unequal shifting, also, is lessened when the student is familiar with the intervals.



It is highly desirable to begin the practice of double-stopping at a very slow pace, choosing at first such intervals as involve an open string; too fast a pace will bring about the same harmful result as hurried practice of chromatic scales: namely, that a test will often show faulty intonation of *every* note, to the player's surprise and mortification.

The rule as to letting the fingers remain on the string whenever possible should be strictly carried out when playing double-notes (see Chapter IV).

**Supplementary Note.**—A few words with regard to the *tone-quality* in double-stopping may profitably be added here, as the writer does not think it necessary to devote a separate chapter to the subject. The student should bear in mind, at the outset, that a double-note is not merely a kind of a *grasp*, but rather the uniting of two individual "voices," both to be perfectly uniform in quality, as though performed on two instruments. In this matter much depends upon the bow-arm. The bow must touch the two strings with the same degree of pressure and continue this throughout the length of the stroke.

The management of the bow in double-stopping is a study in itself.

## CHAPTER IX

### THE VIBRATO

The vibrato, on all stringed instruments, is an effect obtained from a delicate and free rocking of the left hand and fingers. This movement causes a slight alteration of pitch which produces a light and delicate wavering in the tone. Upon closely examining the vibrato action on its mechanical side, we find it to be nothing else than a modified trill. Whereas in the trill the raising and lowering of the pitch is limited to a tone or semitone, in the vibrato it is a minute fraction of a tone.

The influence of the vibrato upon a tone may be compared to that which electricity has upon a wire: as electricity imparts life (tendency, attraction) to the wire, so does the vibrato send life and impulse through the tone. The vibrato is the most important tone-ornamentation characteristic in stringed instruments. No matter how fine a tone one may draw, if it is not vitalized, so to speak, with a gentle and refined vibrato, the tone produced will be dull and expressionless.

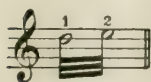
There are three important aspects of this subject which must be impressed upon the student, if he would properly acquire this accomplishment: the stage of his advancement at which he may desirably be permitted to *begin the practice* of this movement; the *manner* and *method* of introducing it into his playing; and the *degree* to which it may be applied without risking exaggeration (concerning the third of these aspects, it

should be recognized that the rocking motion of the hand and fingers varies in extent and speed under different conditions).

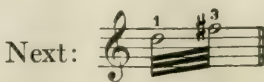
**When to begin the Practice of Vibrato.**—As to the stage for suitably beginning the practice of vibrato, the student should first be sure that his hand has attained some mastery over the technical difficulties of the violin; more explicitly: the fingers should be flexible and agile, and the hand familiar with shifting and gliding in the first five positions at least. In short, the hand and fingers must be developed to such extent as to possess life in every motion.

**How to Practice the Vibrato.**—As to the question — how to practice the motion of vibrato: there are many ways, and it is safe to say that every good teacher has a variety of explanations and schemes from among which he chooses the right one for the individual pupil. The following is one which has brought the writer excellent results.

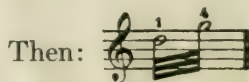
Considering the vibrato for what it really is, a modified trill, the student must bear in mind the trill action as in a certain sense his model for the action in the vibrato. The movement is made by the hand alone, the arm remaining perfectly quiet; the violin is held lightly with the hand so as to give the latter absolute freedom to adopt the rocking motion. The third position is given the preference as a starting point, because in it the lower right side of the palm is able to rest stationary against the side of the violin, and thus aid the arm in remaining motionless. This attended to, the student may begin by practicing the following for several minutes, with the fingers only (without the bow):



Next:



Then:



This done, repeat, but with this difference: that instead of pressing down the finger that stops the second note of each group, let it touch the string lightly, afterward still more so, and, lastly, not at all—that is to say, in the last of these stages the finger will make its motion in the air. When this has been accomplished, enlarge the motion little by little until the whole hand has acquired it. Thus instead of the fingers alone making the motion, the whole hand will take part in it. At the same time, care should be taken that the arm remains stationary.

By this time the pupil will have gained a preliminary idea of the vibrato action. The same method of its development should then be applied with relation to the other strings, and later with each succeeding finger. Higher positions may then be taken up; but before attempting the vibrato in the lower two positions, the student should be certain that the motion is already fairly well established, for in the lower two positions, the palm of the hand is released from the violin, and the fault of shaking the whole arm is easily incurred.

**The Degree of Vibrato.** — With regard to the degree to which the vibrato may be used consistently with good taste, it is impossible to lay down specific rules, as it can only be treated by each individual according to the degree of his mental perception of what is appropriate. It is evident, however, that ornamentation or graces of performances must be harmonious with, and in proportion to, the music itself. To formulate a general principle, one may say that when the note or passage is of a delicate nature, the vibrato motion should be slower and larger; for this, the fingers are placed on the strings with care, and retain their places with a firm gentleness: when the note or passage is of energetic character and requires a large, strong tone, the motion is somewhat smaller and faster,



and the fingers press the strings a little more firmly. The above hint, with proper judgment on the part of the player, will be of assistance.

A tendency to exaggerate the vibrato should be checked by consideration of the facts that, on the one hand, too much of this "agitation" of the tone sounds over-excited, unwholesome, and therefore unpleasant to the listener, and that, on the other hand, a small degree of vibrato, artistically applied (as in much of the finest string quartette playing) suffices for the best effect.

**Needful Cautions.**—The student is warned against two universal faults which lead to the same harmful result, that of making it impossible for him to acquire the kind of vibrato which is desirable; first, his eagerness to possess the vibrato and to apply it in his playing long before he is ready for it; and second, the shaking of the whole arm and sometimes the instrument also when he is beginning to learn this motion. Although it is true that to some pupils the acquirement of the vibrato is less difficult, and to some it seems to come naturally without any particular practice, still the individual pupil does not know whether or not he belongs to this fortunate group; all, therefore, should use caution in this matter. Another thing to beware of, is: not to try at the beginning to force a quick motion; this has the bad result of stiffening the whole hand and arm, and the vibrato thus obtained has a most distressing effect. This nervous "shake" (for it is nothing else) affects the tone harmfully, making it very harsh, and, when applied to a long note, breaks up the tone into irregular fragments, for it is impossible to continue this movement evenly for any length of time.

The stages of preparation of the vibrato here advised should not be hastened; each stage of the development should be well mastered before proceeding, thus making each succeeding



stage easier to acquire, and although it may take most pupils some time to acquire a good vibrato, the accomplishment itself will be well worth the labor spent.

## CHAPTER X

### THE ART OF PRACTICING

Good playing is a product, only an inevitable consequence of intelligent, well-planned practice. Therefore, the prime concern of the violin student should be the acquirement of the art of practicing.

It cannot be denied that pupils often go forth from their lessons with no clear idea as to their precise purposes of the coming week's practice, and the precise methods of proceeding to the accomplishment of those purposes.

The danger that besets the less mature teacher is that of failing to explain problems from the point of view of the student — meeting the latter on his own plane of advancement. To verify the pupil's grasp of what is said to him requires of the teacher untiring care in observation, frequent questioning, and *work with* the pupil. The teacher too readily takes for granted that his instructions at the lesson are understood without sufficiently testing the pupil's comprehension of them before letting him enter upon the week's practice. It must be borne in mind that an example carried out *by the pupil himself, then and there* (under the teacher's direction), is worth more than multiplied explanations and warnings not practically assimilated by the pupil.

That some pupils do not strive thoughtfully to attain effectual practice is evident from the fact that they often ask

the teacher, "How long must I practice daily?" but seldom ask, "Just *how* shall I practice?" Such students overlook the fact that the overcoming of individual difficulties, or mastering details, does not depend upon the amount of practice devoted to them, but upon the correct manner of attacking them; nor does he always reflect that it is possible for one pupil to derive more benefit from a half hour of practice than another from two hours — not that the latter is less teachable, or the former more talented, but only because one attacks the real problem, while the other unconsciously evades it. While the former's *practice* is scientifically directed toward its result, the latter is merely *playing repeatedly* and measuring his accomplishment by the clock. It may be pointed out that mere manifold repetition (of an unthinking sort) may amount to this, simply: that the "halts and faults" of the first attempt are established rather than done away with, although it is often carelessly assumed that repeating a study many times ought, in itself, to be sufficient to secure uninterrupted performance of the more difficult passages. Such is not necessarily the case; the student on resuming the "practice" of the same study on the next day finds the difficulties as formidable as ever. Should he by chance have temporary success with them, he will nevertheless discover, if he returns to the same study a month later, that the same obstacles confront him. Before drawing the pupil's attention to the manner in which real practice is carried on, the following is in order:

**Choice of Practice Material.**—An essential upon which a great deal of the teacher's success depends is correct judgment of the pupil's present capability, and to prescribe the practice material accordingly. The latter should be so carefully chosen, that each new book or piece is in point of difficulty just one step

higher, thus enabling the pupil to mount gradually without experiencing any strain or discouragement.

**Sight-Reading.** — Each new study or piece should be one that permits the student to give it a fairly successful reading before entering upon its practice; that is, to play the study through from beginning to end, at the tempo indicated, or nearly so, without stopping, and at the same time to follow the marks of expression to a reasonable extent. This may seem difficult to many but in truth it is not, especially when the music prescribed by the teacher advances gradually. By giving the lesson material one or two readings before beginning its practice, the student gains two important points: the comprehension of the nature and purpose of what he is about to practice; and development in the art of sight-reading, so that when asked to play something new to him, he is not forced to say "I have to practice it first."

The writer realizes that some teachers will be skeptical on this point and may feel that the pupil is likely to form bad habits in reading a study once or twice in the manner recommended above. They may also claim that such sight reading (a tempo) is a separate study, belonging to ensemble work, and should therefore, not be combined with practice. In answer the author would say that experience has proved to him, first, that one or two readings will never form bad habits if the study is afterwards practiced as it should be; second, such reading at sight involves no greater risk of the forming of bad habits than does sight-reading in ensemble work. The risk in these two departments being equal, where then is the advantage of excluding sight-reading from practice? It is also to be remembered that the opportunities for ensemble work are for the average student far less frequently available.

**The Practice of Studies.** — Every study is composed with one primary purpose in view. Therefore, when the pupil has read the study through once or twice and has recognized that special purpose, he should in the further practice on that study keep constantly before him the particular aim. Other details and markings must not go unheeded, but nevertheless they must occupy a secondary place in his thought. To give only one example: Kreutzer's *Étude* No. 1 is designed to give steadiness of the arm for the production of sustained singing tones. Other requirements are present also, such as gliding and shifting, but the student who has reached Kreutzer has already acquired some skill in these directions, and so is free to concentrate his attention on the single main purpose of the study.

When a more difficult passage is met, it should be carefully examined, the "storm-center" of the difficulty located and the problem practiced until solved. The notes that caused the trouble are then joined to the rest of the passage, and next with a measure or two on either side; the study should then be continued. By such method alone can problems be solved and difficulties surmounted; furthermore, by avoiding excessive repetition of a study as a whole, the student saves a great deal of time.

**The Practice of Pieces.** — With pieces, the method of practice calls for more thought on the student's part, as the special problems of many studies may be found on almost any page of any piece. Most of the problems will probably have been made the subject of separate development through studies, and the student's task is now to combine these elements into a musical, expressive and well-balanced whole. The technical and tonal demands must be recognized individually, but



are to be dealt with in the order in which they occur in the music.

As an aid to the student's self-critical consideration of the detail excellences in which excellent performance as a whole consists, frequent reference to the following summary is suggested:

### Tempo

The time-rate which best brings out the characteristic qualities of the piece; the degree and kind of accent feeling.

### Dynamics

Piano, forte, sfz., cres., dim., etc.

### Finger Action

Economy of motion; elimination of unintended sounds; true intonation; gliding and shifting.

### The Bow and Bowings

Legato; staccato; the part of bow to be used; correct arm and hand action; suitable amount of bow-length; smooth passing from string to string.

### Vibrato

Place and degree

### Tone Production.

Expression; sympathetic interpretation; drawn tone (not forced).

**Daily Technics.** — Another point for consideration is the material to be used as the “daily bread” of technic. Apart from the material prescribed by the teacher at the lesson, every day's work should include finger-exercises, scales and bowing exercises. Other branches of technic, such as scales and arpeggios in double-notes, and in the various intervals, “fancy bowings,” etc. are added at discretion, in accordance with the advancement of the pupil.

It might be well here to point out and correct a faulty impression gained by many pupils, namely, that the practice of scales will develop finger independence. This impression often leads the pupil to substitute scales for finger exercises, where in actuality neither of the two can take the place of the other. In scales the fingers' succession is always alike — each finger is called into action once in each series of four notes, while finger exercises are invented expressly for finger development, serving various distinct purposes.

A vital fact quite generally lost sight of in practice is, that in actual performance *contrast* is the rule: a rapid stroke will be followed by a slow one, a soft tone by a louder one, a crescendo by a diminuendo, etc., etc. A certain portion of each day's practice should consist of exercises into which contrasts of note-length, stroke-length, tone-strength, styles of bowing, etc., are introduced, or of special exercises invented by the teacher or the student for the acquirement of self-command in making sudden changes.

**The Order of Practice.** — This should vary from day to day. There is no question that in order to limber up the fingers, a few scales and a few finger- and bowing-exercises should form the starting-point for each day's practice; but after these the pupil may for a change go immediately to a study, or even, to a concerto or sonata and then return to some technical exercise.

An objection to the habit of devoting exclusively to technique those hours of the day when the student is most receptive to the stimulus of new impressions is, that mental and nervous control are thus dulled and freshness of muscular response is lost before the player has arrived at the most artistic part of the day's work. Variety of impression is a vital

factor of ready acquisition in music, as in every other department of education.

**The Amount of the Day's Practice.** — The question that the student asks, "How much should I practice daily?" can be answered only with approximate definiteness. One hour is sufficient for the young beginner through the first few months, after which the time should be gradually lengthened. Children of the age of twelve or so may lengthen their practice period to about two hours. From this point onward the number of hours may with advantage be increased little by little in proportion to the student's nervous force and muscular endurance. Practice in excess of four or five hours a day is not recommended to anyone, for, it is more likely to sacrifice the student's fresh receptiveness than to lead to real gain in the long run.

## CHAPTER XI

### TONE PRODUCTION

All those separate accomplishments which, taken as a whole, constitute a good technic of the violin and bow lead to one final aim: that of enabling the player to draw from the instrument the various qualities and amounts of tone, as required by the music and perceived by the mind. Tone production, therefore, belongs to two realms, those of technic and interpretation. On the technical side, varied and excellent tone production is accomplished by good method and diligent work. The essentials here include complete mastery over the bow and finger-board, comprising skill in all sorts of bowings (in both the staccato and legato effects), a steady arm (necessary for the drawing of sustained tones), left hand and fingers thoroughly capable of good shifting and gliding and a good vibrato. All of these requirements enter into the production of the desired tone qualities, by supplying the raw material to be shaped to an artistic result.

**A General Characteristic of all Good Tone.**— On reaching the point where special attention to tone is the next step, the student should bear in mind the general principle that, whether a strong tone is desired or a delicate one, it is always effective when its quality suggests the idea of roundness. A note sung with the mouth curved in a round manner will give the student the impression of a round tone: a vocal tone pro-

duced with a flattened position of the lips will illustrate a puny, nasal quality of tone. In violin playing a tonal fault similar to the latter often grows out of the student's pressing the bow on the string with the feeling of a wholly downward grip. This does not give the tone the necessary breathing space, so to speak, but chokes it instead. When a delicate tone is required, the student is likely to go to the other extreme; that is, he will draw the arm up and down with the bow merely following. In either case, the tone is not *drawn from the instrument* as it should be, and the result is that the tone has no carrying quality; part of its vibration dies away before it reaches the listener, and the part which does reach him is lacking in about everything that good tone should have. The mental image of "drawing the tone" should always be kept in the foreground. This impression, or "mental sensation," will determine and largely superintend the action of the muscles. Thus the player in drawing the tone from the instrument obtains a round, clear and carrying quality of sound. As a beginning in this direction, the player should draw several short down-bow strokes at the frog, raising the bow each time with an outward curve; this action will at once illustrate the manner of drawing the tone from the instrument. Then gradually increase the bow-length used, until the whole bow is brought into play — always raising the bow with an outward curve. The same should be done with the up-bow strokes. When the student has acquired the ability to draw the tone, he should next introduce into the tone different dynamic shadings — piano, mezzo-forte and forte, etc., crescendo and diminuendo, applying these shadings in both the slow and rapid strokes.

**Interpretation.**—Turning now from the technical accom-



plishments that make up the material to be shaped to *interpretative* ends and passing on to the artistic side, attention should be directed to a certain characteristic which is noticeable almost throughout all highly musical performances, namely, the "singing-tone." The term would seem to be self-explanatory; but a brief reference to some of its aspects will not be unprofitable here. Students are often so busy with the acquirement of technical ability that they do not demand of themselves a clear impression of the final purpose of it all. The ambition to be numbered among competently trained players and teachers is a worthy one; the earning of a livelihood as a reward for that preparation is a commendable object: but these ends are best served by keeping in mind a purpose which is more purely artistic, that purpose being the *expression of the feeling and beauty of the music* so effectively that the composition "sings itself" into the affections of the hearer.

It is unquestionable that the sound of the human voice appeals to human sensibilities with a directness which other instruments can only approximate. The violin, for instance, is in a certain sense a substitute for the voice, but endowed with valuable possibilities (of range, etc.) which are not found in the most highly-developed voice, that is to say: though the violin in some of its possibilities is an ideal of what we might *wish* to exist in the voice; on the other hand, and in general, a fine human voice affords an ideal of sympathy and quality which the violinist should consider as his model.

The subject of singing-tone, then, is a much larger one than it might seem to be: it is not merely a "finishing touch," but rather a matter which involves individuality, in fact almost the whole of the player's personality. This being the case, the kind of tone that will be produced, in the endeavor to make

it songful, will depend upon a great many factors, among them the player's capacity for *perceiving* beauties and fine distinctions in tone, his ability to *imagine* them clearly, his personal inclination toward vigor of performance, or, on the contrary, toward delicacy, and the bent of his natural make-up in many other particulars. With every desire to make his interpretation conform to the nature of the music, the player's individual traits will nevertheless show themselves at innumerable points where a choice of tone or style is to be made.

It might appear that at this stage, the intention of this book to provide specific and practical means of varied acquirements had reached its boundary; that coming now to the question of personality and individual interpretation, one must say to the student, "You have been put in the possession of the building material — technic and varied tone production; how you are to put these together in order to make your performance of a composition genuinely artistic depends wholly upon your natural musical gifts." This statement, encouraging to students of special talent and self-confident originality, may seem discouraging to those having less belief in their interpretative abilities. The statement is true so far as it goes; but it requires supplementing by the reminder that the degree of development possible for a certain talent, like the degree of growth possible for a seedling tree, cannot be judged until the most favorable and stimulating conditions have been provided for its fullest development.

Musical youth always inclines towards spending its exuberant energy in subduing technical difficulty, and in this absorbing interest readily loses sight, for a few years, of such considerations as refinement of tone and expressive elements of performance. If there be in the student the germ of true, understand-

ing musicianship, the time will come when, the difficulties of technic largely vanquished and therefore less interesting, the latent quality of musicalness will begin to unfold. Neither the pupil whose performance is felt by himself and his friends to be "cold," nor his teacher, should consider that he is at the end of his possibilities as regards interpretation, until all helps to the arousing of an expressive sense have been persistently called into use. Some of these will be briefly mentioned here with this preliminary remark: that although complete technical freedom affords a highly favorable background for expression and interpretation, it is the writer's conviction that over-exclusive devotion to technical training through the earlier years of study is a mistake, carrying with it the danger of dulling, or partly suppressing, the instinctive musical sense. Such one-sided development is responsible for many performances full of technical display but which few listeners actually enjoy.

Certain favoring influences which may be proposed for the thoughtful attention of the student eager for advancement in expressional excellence are these:

1. The habitual mental imaging of the tone desired — so that in playing he has the sensation of singing the music from within, rather than that of merely delegating the instrument to do it for him (actual singing of the separate phrases of the melody is earnestly recommended, as an aid in this direction). Surely the instrument *is* the medium of the violinist's expression; but the result will be direct and appealing only so far as the player puts forth impulse and *interior* energy of his own; to regard the instrument as a machine by which all this mental activity may be saved, would be fatal — the music, in its expressive sense, is made by the player, within himself, just as in its creative sense it was made in the composer's mind.

2. Listening to good singing and memorizing the impression of good vocal tone heard. How readily one can hear in imagination the speaking voice of any one of many acquaintances! And the sound of a fine singing voice can be held in memory just as easily, and recalled at will.

3. Listening to the effect of one's own playing, as though it were another's performance—remembering that the musical satisfaction of overcoming technical difficulties is a pleasure not shared by the listener; the latter's impression is aural, and no technical excellence will make up for lack of character and musical expressiveness in the tone. These deficiencies are not to be atoned for by rhythmical irregularity and other eccentricities, but only by the player's taking the music into himself and giving it forth with the same affectionate care of every note that he would exercise if the composition were his own.

4. Duplicating those traits that are characteristic of vocal (intimate—*personal*) melody-performance: such as, continuity of legato when suitable (the melting of one tone into the next with no break or obstacle between); and the absence of purely instrumental faults, such as scratchiness, exaggerated vibrato or other faults which it is impossible to think of as a part of good vocal style.

Summing up by a final comparison the nature of the demand which music makes for living expression: it requires only a little attention to the subject to realize that the rise and fall of the melodic line, the varying intensities of expression and the changing rates of movement, constitute a kind of *speech* far above that of words. The melody gains courage, sighs, smiles, sorrows, threatens, talks to itself or carries on discussions in a thousand moods with other and accompanying melodies, as though it were a living person. The musician who personifies



his music, receiving it and giving it forth as speech (in the higher sense, as speech in the form of wordless song), will find that all the music he plays and hears will contribute to the development of that complete appealingness which is rightly required of all violin performance that lays claim to artistry.



## CHAPTER XII

### THE PRECISE FUNCTION OF THE KREUTZER ÉTUDES IN VIOLIN STUDY

It is safe to say that any conscientious student of the violin is sure to have looked forward impatiently to the time when he should be numbered among the "advanced" and join the company of those who are "studying Kreutzer". He is certain to have heard the famous Kreutzer Études alluded to impressively by his fellow students, and perhaps by his teacher, from an early stage of tuition, and thus he is likely to have become imbued with the ambition to "get to Kreutzer" long before he has completed the requisite discipline in many elementary matters. If his impatience in this is indulged and the due preparation for this new stage of accomplishment is slighted, his misunderstanding of the nature and purpose of "Kreutzer's 42" comes to the following result: he takes up a few of the studies, in turn, finds himself not in possession of the means of overcoming their difficulties, and becomes discouraged and halted in his progress. The root of the trouble lies in the confusion of two separate and distinct things: (1) practice material that, properly used, *develops* technic; and (2) practice material that *demand*s technic (and employs it in progressive development) but is not designed to call forth and establish primary capabilities. In order to realize any profit

from this second type of étude, the student must already be in possession of the fundamentals which the study illustrates.

A student who finds unconquerable difficulties in the Kreutzer Études, makes evident by that very fact his omission of necessary steps in approaching this new stage of his apprenticeship. Each kind and degree of difficulty can only be mastered when approached systematically, so that the more difficult accomplishment is but one step further than the stage just preceding.

In Kreutzer there is nothing new for the rightly prepared student. The purpose of these études is rather to develop and perfect details. This function is quite enough to engage the student's fullest thought and attention. Only when he is, by the sufficient grounding of his basic technic, prepared to *concentrate* upon the distinctive traits of Kreutzer, should he be admitted to this higher plane of study.

Work in Kreutzer will do as much harm to the unprepared pupil as it will do good to the one who has placed himself in readiness to receive the benefit.

In the studies of Kayser, Mazas, Alard, Dont and others, we find the true path to the heights of Kreutzer. Who is there, able to play the first study of Kayser well, and who is baffled by the second of Kreutzer? Similar parallel studies (i. e., parallel in *kind*, and when thoroughly mastered, affording a footing for the step higher) are to be found throughout the preparatory books above mentioned, and in many others, from which material may be chosen to precede Kreutzer. When the student has been rightly prepared, he will, on beginning each new study in Kreutzer, remember having practiced some similar ones—not necessarily in the same style, but

illustrating the same technical aim, in a lower degree of advancement.

One writer says, "Pupils do not like to practice the Kreutzer *Études*". Surely those who hasten to them unprepared may well be depressed on facing the task of practicing No. 2, for example, with so many kinds of bowings; but if he had, when studying Kayser, perfected himself to a certain degree in the similar bowings indicated there, and many others which each teacher can invent to suit the needs of the individual pupil, the greater number of bowings in Kreutzer could be omitted, or at least a few readings would suffice.

The writer believes that the various editors of Kreutzer have not placed as much reliance as they might have upon the student's preparatory training in the matter of bowings; and have, in the Kreutzer *Études*, multiplied bowings to an unnecessary extent, so that the student becomes oppressed at the sight of what lies before him. Naturally he does not welcome a study which has so many variant-forms; or a book which has in it so many of such studies. Without encouraging indolence, one may reasonably omit the less important of these numerous bowing transformations. Should, however, any pupil's bow-arm be so little developed that he needs to practice all the bowings indicated in the various editions, there could be no better indication of his unpreparedness for that book; for it must be admitted that in Kreutzer there are other problems as difficult as bowings (double-stopping, for instance), yet not one preparatory study is to be found there. This affords another indication that a student, before beginning the *études* of Kreutzer, must be prepared on all fundamental points.

The student might reasonably ask, at this stage in the discussion, "Why have the Kreutzer *Études* been chosen as an ex-

ample?" In answer to such a question, the author would like to analyze a common evil for which Kreutzer's book is (without any fault of its own) indirectly responsible. It is almost universally the case that violin students, in their eagerness to pass to the next "landmark" in their course, treat too superficially the first principles illustrated by their practice-material; and each study, each exercise and each book, is left with something undone, with something unfinished, and when the student reaches that *especially* important landmark, the Kreutzer Études, the accumulation of unmastered difficulties is a barrier in his path. He tries to "avenge himself" on Kreutzer but finds his adversary the more invincible of the two! A resulting "dislike" for Kreutzer (to describe the pupil's emotion mildly) is not to be wondered at.

While the writer does not intend to comment here on the 42 études individually, it may not be out of place to touch upon No. 1, for the reason that this one in particular has been the topic of some discussion among violin teachers. This étude represents a separate branch of technic in itself, and being the only one of its kind in the series, the book could hardly be complete without it. Its purpose is to develop and perfect steadiness of the bow-arm, so that the bow may be drawn across the strings in an even and smooth manner, thus developing in the tone, clearness and that singing quality so appreciated by every lover of music.

That this étude does not generally receive the necessary attention is evident from the various opinions regarding it. For example: one writer and editor says that the first étude belongs in the middle of the book; another states that it should be omitted altogether (and acts on his recommendation). The principal objection raised to its inclusion as No. 1 is that



the study is too difficult to serve as a beginning to the series. From the present writer's point of view, such statements lead to the student's omitting, or unduly postponing, the very important practice-element represented by this study.

Holding to a conviction that No. 1 is a valuable, even indispensable study for every pupil, there remains only the question, "At what stage of the work in Kreutzer should this study be taken up?" Considering the technical elements called for and so effectively exercised by this study, and knowing that such material should be included in the student's daily practice, the writer is convinced that no better place could be found for that study than that assigned it by its author.

This étude should not be looked at as merely "a first study in a book," to be practiced a short time and passed over, but should enter into the student's daily work and its practice continued for a long time, while the other studies in the same book are successively undertaken.

In judging whether or not a pupil is ready to enter upon the practice of Kreutzer No. 1, it is to be considered that the difficulty of the study can be greatly reduced (and legitimately so) by playing it at a faster tempo at first, and afterward gradually decreasing the speed as the arm gains in steadiness. If even with this aid the student beginning Kreutzer finds himself not in possession of the requisite skill to begin by No. 1, this fact will show clearly his need of carrying to a higher degree of fluency the similar études of Kayser, Mazas, and other authors. If this is not done, a backward journey is likely to be necessitated in order to bring one branch of his technic to an equality with the others.



## APPENDIX

### LISTS OF CLASSIFIED MATERIAL FOR SPECIFIC TECHNICAL USES

The purpose of the following lists of technical material is not to provide an extensive catalog, but to direct the student to practical means of supplying the kinds of skill required for his daily progress. To this end the typical problems treated in this book are paralleled below by references to exercises and studies particularly favorable for the application of the teachings. These lists are made up almost wholly of books which belong to recognized standard technical literature — books already in the possession of the student, or, which he is sure to require at some time, and which he can as economically purchase at one time as another.

It will be noticed that extremely elementary examples have been omitted. In this respect the lists correspond with the general intent of this entire book; for the beginner is, of course, wholly in the hands of a teacher to whom he looks for elementary guidance, whereas this book is designed for the service of the student who has passed the elementary stage. On the other hand, these lists do not attempt to carry guidance beyond the point where it becomes no longer necessary.

The various species of technic are so certain to occur in combination on any page of music that the student must learn

how to avoid scattered effort, a temptation constantly before him. For miscellaneous endeavor, he must substitute systematic mastery of problems. Faults that show themselves to the student indicate vacant spots in his technic. Such faults are best remedied, not by the mere repetition of troublesome passages, — this is time-wasteful — but, taking the hint that special development of certain technical features is needed, the student should resort to practice material which *specifically* deals with those problems.

The following lists point out where concise and result-giving studies and exercises are to be found, for the cultivation of the main branches of violin technic. The material is arranged progressively with relation to each subject individually. The student in the earlier grades should begin with the first study under the technical heading with which he is occupied at the moment, and proceed consecutively with the studies in that group, so far as he finds requisite, mastering each before passing on to the next.

As all the problems illustrated are fundamental, the student (in all stages), will generally be busied with several of them at the same time; and if each problem is treated with individual attention in this thorough-going fashion, he will find it yielding to such honest effort.

### REFERENCE LIST OF BOOKS

From which material has been chosen for the lists that follow.

ALARD, D.	Op. 10. Ten melodious Studies for Violin.
BÉRIOT, CHARLES DE	Method for the Violin. Vol. I.

- BYTOVETZSKI, PAVEL L. Progressive Graded Technics for the Violin, Bks. I, II, III.  
Specific Exercises for the third and fourth fingers.  
Scale Technic; How Acquired, Developed and Mastered.
- CASORTI, AUGUST Op. 50. Technic of the Bow.  
(*Edited by Benjamin Cutter*).
- DANCLA, CHARLES Op. 73. Twenty Brilliant and Characteristic Études.  
Op. 74. Fifty Daily Studies for the Violin.  
(*Edited by Benjamin Cutter*).
- DONT, JACOB Op. 37. Twenty-four Exercises preparatory to the Violin studies of Kreutzer and Rode.
- FIORILLO, F. Thirty-six Studies or Caprices.
- GAVRILOFF, C. Op. 1. Special Fourth Finger Exercises.
- GRUENBERG, EUGENE Foundation Exercises for the Violin.  
Scales and Chords for the Violin. Complete and Bks. I and II.  
Scale Studies.
- HŘIMALÝ, J. Op. 20. Thirty-six Elementary and Progressive Studies. Complete and Bks. I, II, and III.  
(*Edited by Benjamin Cutter*).
- KREUTZER, RODOLPHE Forty-two Studies for the Violin.  
(*Edited by Benjamin Cutter*).
- LÉONARD, H. Gymnastique du Violon.
- MAZAS, J. F. Op. 36. Seventy-five Melodious and Progressive Studies. Bks. I and II.
- MEERTS, L. J. Twelve Elementary Studies. Edition B.  
Bks. I and II.
- RODE, PIERRO Twenty-four Caprices.
- ROVELLI, P. Twelve Caprices.
- SĚVČÍK, O. Op. I. School of Violin technics. Vol. I.  
Op. 8. Shifting and Preparatory Scale-studies.
- SITT, HANS Op. 32. Studies for the Violin. Bks. I, II, III and IV.  
(*Edited by Eugene Gruenberg*).
- Op. 80. Twenty-four Studies in Different Keys.

The full title of each book referred to below will be found on pages 102 and 103.

## EXERCISES FOR THE DEVELOPMENT OF THE FINGERS.

### (FIRST POSITION)

BYTOVETZSKI.	Technics, Book I, Exercises 1-31.
GRUENBERG.	Foundation Exercises, 1-29.
SITT.	Op. 32. Book I, Studies 18, 19, 20.
KAYSER.	Op. 20. Studies 4, 9, 12.
ŠEVČÍK.	Op. 1. Part I, Exercises 1-9.
MEERTS.	Study I.

### (VARIOUS POSITIONS)

KAYSER.	Op. 20. Studies 16, 22, 30, 32, 36.
SITT.	Op. 80. Book I, Study 1.
DANCLA.	Op. 74. (Entire).
MAZAS.	Op. 36. Book I, Studies 13, 19.
DONT.	Op. 37. Studies 1, 5.
KREUTZER.	Study 9.

## STUDIES IN TRIPLETS, FOR FINGER AGILITY.

ALARD.	Op. 10. Study 3.
KAYSER.	Op. 20. Study 30.
SITT.	Op. 80. Study 3.
MEERTS.	Study 9.
SCHUBERT.	The Bee.
BYTOVETZSKI.	The Bee.
DANCLA.	Op. 73. Study 13.

## STUDIES FOR THE VARIOUS POSITIONS (SINGLY).

DEBÉRIOT.	Method, Vol. 1.
SITT.	Op. 32, Book II, and first 10 studies of Book IV.

## STUDIES FOR CHANGING POSITIONS

SITT.	Op. 32. Book II and last 10 studies of Book IV.
MAZAS.	Op. 36. Book I, Study 20.

- KREUTZER. Study 11.  
 ŠEVČÍK. Op. 8. (Entire).  
 BYTOVETZSKI. Technics. Book I, section for Shifting exercises.  
 1-23.

## SCALES AND ARPEGGIOS

- BYTOVETZSKI. Scale Technic.  
 Technics. Book I, pages 34-47.  
 HRIMAL. Scales.

## DOUBLE-STOPPING

### (EXERCISES IN THE FIRST POSITION).

- ŠEVČÍK. Op. 1. Exercises 23-26.  
 BYTOVETZSKI. Technics. Book II. Exercises 1 and 2 on pages  
 5 and 6.  
 Exercises 1 and 2 on pages 16 and 17.  
 GRUENBERG. Scales and Chords. Pages 27-28.

### (EXERCISES IN VARIOUS POSITIONS)

- LÉONARD. Gymnastique, Exercises 45 and 47.  
 BYTOVETZSKI. Technics, Book II (scales in all intervals, each pre-  
 ceded by special preparatory exercises.)

### (STUDIES)

- DE BÉRIOT. Method. Part 1, last three studies.  
 MEERTS. Study 4.  
 KAYSER. Book II, Study 20.  
 MAZAS. Book I, Studies 26 and 27.  
 DONT. Op. 37. Studies 19 and 21.  
 FIORILLO. Studies 4, 17, 18, first part of 29 and 35.  
 RODE. Caprice 23.  
 KREUTZER. Studies 32-42.



## SPECIAL EXERCISES FOR THE DEVELOPMENT OF THE THIRD AND FOURTH FINGERS

GAVRILOFF.      Op. 1.  
BYTOVETZSKI.    Specific Exercises.

### EXERCISES IN CHROMATIC PASSAGES

BYTOVETZSKI.    Technics, Book I, Exercises 32-39.  
GRUENBERG.    Foundation Exercises, Exercises 56-61.  
ŠEVČÍK.        Op. 1. Exercises 19.  
LÉONARD.       Gymnastique, Study 40.

### BOW TECHNIC

Apart from the individual studies listed here as practical material for the various bowings, two books may be mentioned from which plentiful material can be chosen for this requirement. These two books are: Caserti's *Technic of the Bow*, Op. 50, and Bytovetzski's *Bowing Studies*, Book III of *Progressive Graded Technics*.

The first is much the easier, covering more limited ground, but desirable (for some players) as a preliminary to the second, which is more difficult and more complete. Casorti treats, to a moderate extent, the wrist movement, the springing stroke, the staccato stroke, the slurred staccato, etc., while the second work, in addition to the elaboration of the above subjects, treats the problems of crossing from one string to another, singing tones, sustained tones, and contains a chord study with 59 variations, introducing a great variety of bowings. At the end of the book are extracts from the classics (each one long enough to form a study for immediate use) illustrating different styles of bowings.

### STUDIES FOR THE SINGLE STACCATO STROKE

KAYSER.        Op. 20. Studies 1, 5, 7, 11, 13, 18, 25.  
BYTOVETZSKI.    Technics. Book III, Study 1.  
KREUTZER.      Studies 2 and 5.

(The studies here recommended may also serve for the Single, short Legato stroke.

## STUDIES FOR THE MARTELLATO STROKE

- KAYSER. Op. 20, Studies 1, 5, 7, 18, 25, 27.  
 BYTOVETZSKI. Technics, Book III, Study 1.  
 MEERTS. Studies 6 and 12.  
 MAZAS. Op. 36 Book I, Study 4. Book II, Study 36.  
 KREUTZER. Studies 2 and 6.  
 LÉONARD. Gymnastique, Study 16.

(The studies here recommended may also serve for the Legato stroke, the player employing as much of the bow's length as for the Martellato stroke.)

## STUDIES FOR THE GRAND DETACHED STROKE

- KAYSER. Op. 20. Studies 1 and 7.  
 MEERTS. Study 2.  
 KREUTZER. Study 2.  
 BYTOVETZSKI. Technics, Book III, Studies 1 and 5.  
 LÉONARD. Gymnastique, Study 15.  
 CASORTI. Studies 3 and 4.

(The studies here recommended may also serve for the Full bow Legato stroke.)

## STUDIES FOR THE SLURRED STACCATO STROKE.

- KAYSER. Op. 20, Study 33.  
 MAZAS. Op. 36, Book II, Study 34.  
 KREUTZER. Study 4.  
 FIORILLO. Study 3.  
 LÉONARD. Gymnastique, Studies 6 and 18.  
 DONT. Op. 37. Study 20.  
 BYTOVETZSKI. Technics. Book III, Study 8.  
 RODE. Caprice 7.  
 DANCLA. Op. 73. Study 12.

## STUDIES FOR SKIPPING STRINGS

- MAZAS. Op. 36, Book I, Studies 10 and 11.  
 KREUTZER. Study 7.  
 MEERTS. Study 12.  
 RODE. Caprice 21.  
 ROVELLI. Caprice 2.

## STUDIES FOR THE SPRINGING STROKE

CASORTI.	Op. 50. No. 15 in Study 6.
BYTOVETZSKI.	Technic. Book III, Study 6.
KAYSER.	Op. 20. Studies 19, 9.
MEERTS.	Study 10.
MAZAS.	Op. 36. Book I, Study 29. Book II, Study 45.
KREUTZER.	Studies 2, 8.
NOVÁČEK	Perpetuum mobile.
RIES	Perpetuum mobile. Op. 34.
RISSLAND	Perpetuum mobile. Op. 21, No. 2.

STUDIES FOR SMOOTH AND EVEN CROSSING FROM  
STRING TO STRING

BYTOVETZSKI.	Technics. Book III, Study 4.
GRUENBERG.	Foundation Exercises. Studies 37 -55.
KAYSER.	Op. 20. Studies 8 and 12.
DONT.	Op. 37. Studies 3, 9, 13.
MEERTS.	Studies 5, 7.
KREUTZER.	Study 8 (6 and 12 notes to a stroke) and study 27.
ROVELLI.	Caprice 6.

## STUDIES FOR THE SINGING TONE

(INCLUDING EXPRESSIVE SHADING, SUSTAINED TONES AND PORTAMENTO)

LÉONARD.	Gymnastique. Studies 3, 4, 5.
KAYSER.	Op. 20. Study 2.
MAZAS.	Op. 36. Book I, Studies 7, 8. Book II, Studies 31, *35, 38.
BYTOVETZSKI.	Technics, Book III, Studies 9, 10.
FIORILLO.	*Study 14.
KREUTZER.	Study 1.

\* Study to be played on all four strings.







**PLEASE DO NOT REMOVE  
CARDS OR SLIPS FROM THIS POCKET**

---

**UNIVERSITY OF TORONTO LIBRARY**

---

MT  
262  
B88

Bytovetski, P.L.  
How to master the  
violin

*Music*

UTL AT DOWNSVIEW



D RANGE BAY SHLF POS ITEM C  
39 11 06 08 02 001 4